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The BEGGAR'S OPERA

as it is Performed at the

Lyric Theatre, Hammersmith

With new settings of the Airs and additional Music

Frederick Austin

Arranged for the

VOICE AND PIANOFORTE.

LONDON

Price 7/6

Published by Boosey & Co. at their Music Warehouse
295, Regent Street W. and at New York & Toronto.

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12/5
14.12.

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1503
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1920

As revived by Mr. Nigel Playfair *at the Lyric Theatre, Hammersmith, June 5th,* 1920.

PEACHUM - - -	Frederic Austin
LOCKIT - - - -	Arthur Wynn
MACHEATH - - -	Frederick Ranalow
FILCH / *MAT OF THE MINT* -	Alfred Heather
THE BEGGAR - - -	Arnold Pilbeam
MRS. PEACHUM - - -	Elsie French
POLLY PEACHUM - -	Sylvia Nelis
LUCY LOCKIT - - -	Violet Marquesita
DIANA TRAPES - - -	Beryl Freeman
JENNY DIVER - - -	Nonny Lock

Drawer: David Hodder *Turnkey:* Jack Girling

Members of Macheath's Gang:

Alan Trotter, Malcolm Rignold, John Clifford, Edward Barrs, Charles Staite

Women of the Town:

Ella Milne, Dolores Denison, Vera Hurst, Winifred Christie, Lilian Stanford, Edith Bartlett, Enid Lindsay and Nonny Lock

Harpsichord - - - -	Nellie Chaplin
1st Violin and Viola d'Amore - -	Kate Chaplin
2na Violin - - - -	Kathleen Thomas
Viola - - - - -	Lilian Mukle
Violoncello and Viola da Gamba - -	Mabel Chaplin
Double Bass - - - -	Louise Mukle
Oboe - - - - -	Leila Bull
Flute - - - - -	Florence Mukle

Conductor: EUGENE GOOSSENS, Junr.

Note.

HE present arrangement of "The Beggar's Opera," made for Mr. Nigel Playfair's revival at the Lyric Theatre, Hammersmith, has been prepared from two early editions kindly lent to me by Mr. J. G. Craufurd and Mr. Barry Jackson. For these editions, Dr. Pepusch and Dr. Arne were respectively responsible. The material contained in them consists of an Overture and the tunes of the songs, to which figured basses were added. These tunes differ very much in detail in the two editions, but in general I have used the more authentic and simpler versions of Dr. Pepusch, in preference to those made later by Dr. Arne. The Overture also bears traces of the variation in taste and style characteristic of the two editors, and is claimed by both of them (or their publishers) as their own composition. There is little doubt, however, that it was originally written by Dr. Pepusch, and, apart from re-scoring it, I have here left it very much as it stood in his edition, slightly revising and stiffening the texture of the counterpoint. The figured basses were not such as could be used for present purposes, and I have re-harmonised the Airs, provided accompaniments, introductions, etc., for them, arranging certain of them as concerted pieces, and adding music to them in various ways where reasons of stage action have made it necessary. Additions will also be found here and there in the shape of Interludes, etc. I have scored the whole for String Quintet, Flute, Oboe and Harpsichord, with occasional use of the Viola d'Amore and Viola da Gamba.

The parts of Macheath and Lucy Lockit were originally planned for a tenor and a soprano. These I have re-arranged for a bass-baritone and a contralto, partly because of the particular circumstances of Mr. Playfair's production, partly for reasons of contrast with other voices in the opera.

FREDERIC AUSTIN.

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The Beggar's Opera

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Nº 1. OVERTURE.

DR. PEPUSCH (revised, F.

Grave.

f

mf

f

p

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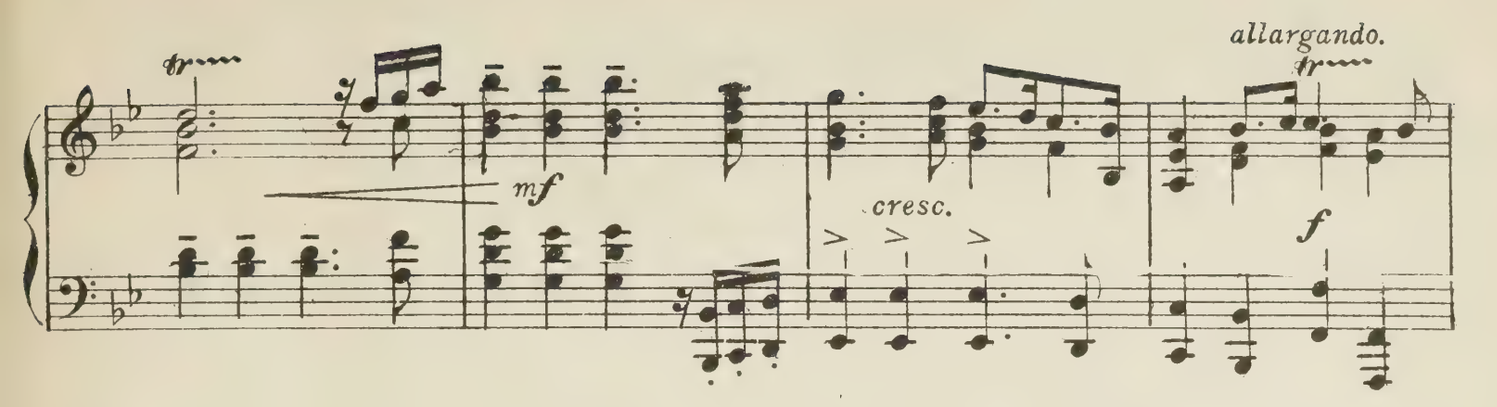
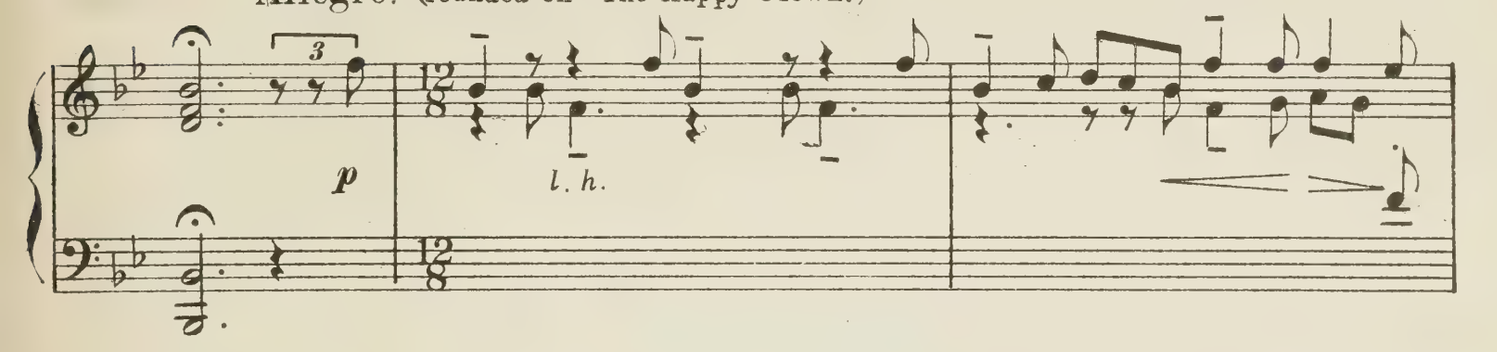
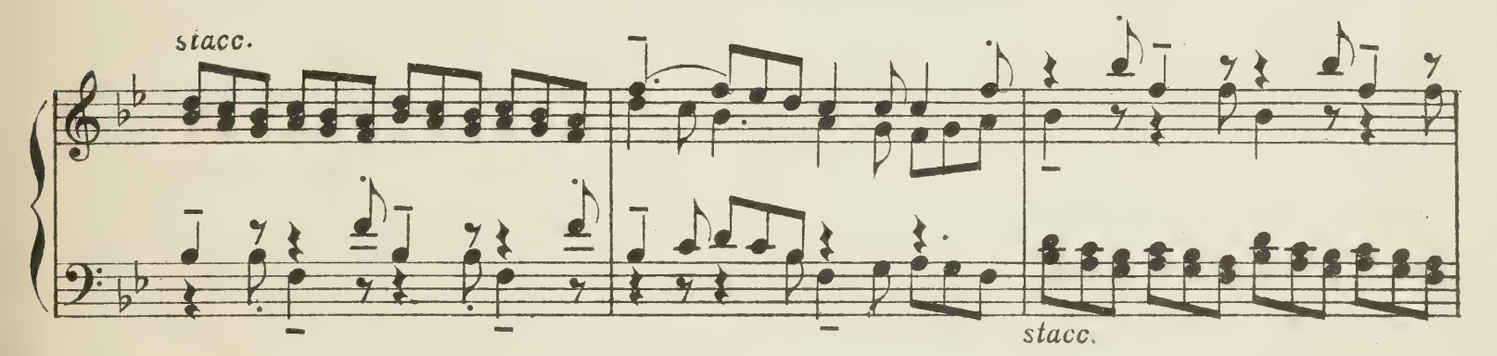
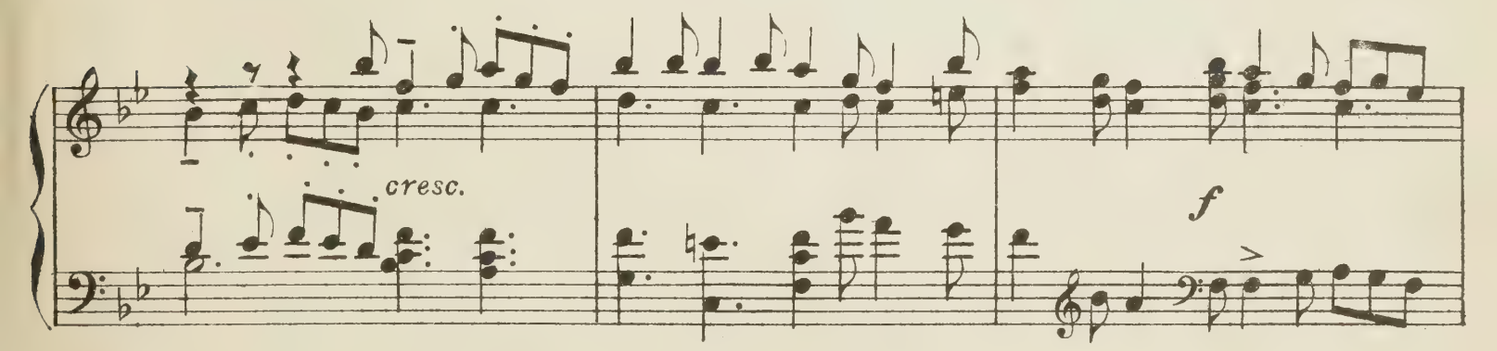
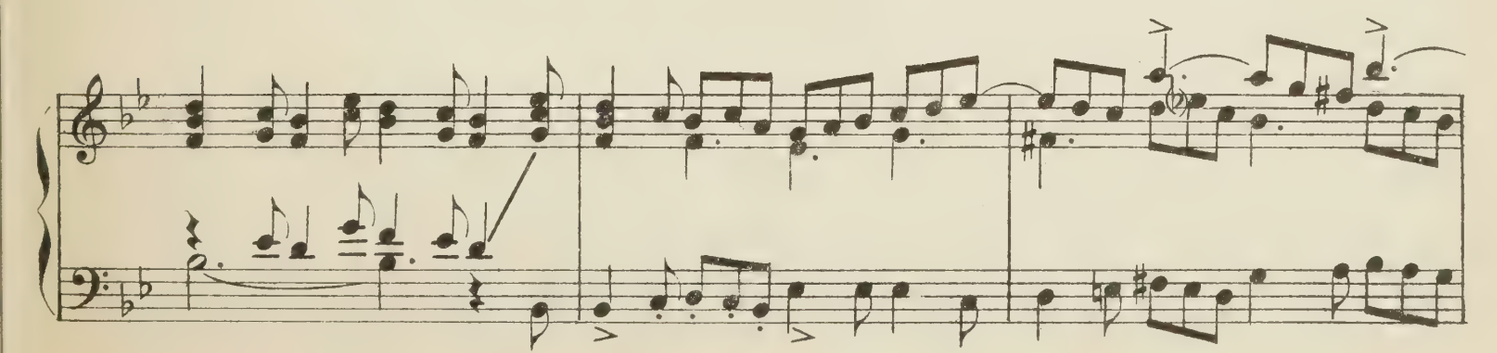


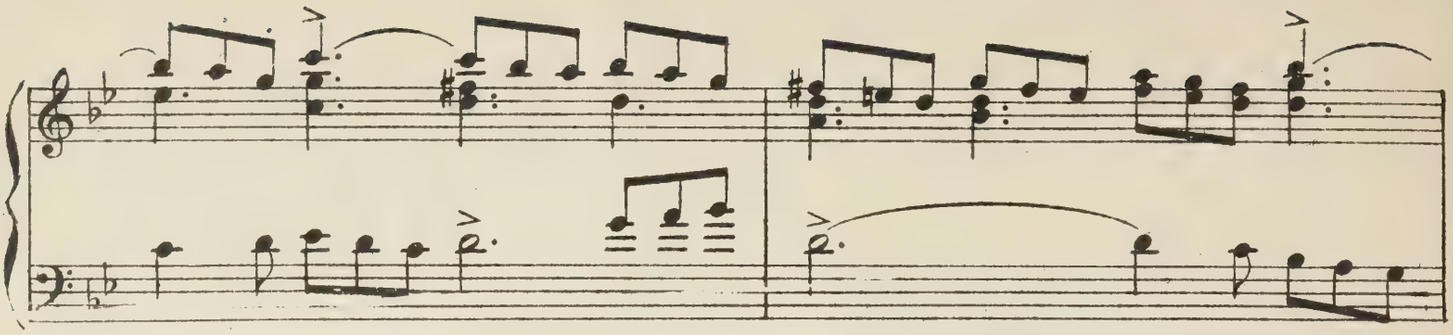
Allegro. (founded on "The Happy Clown.")

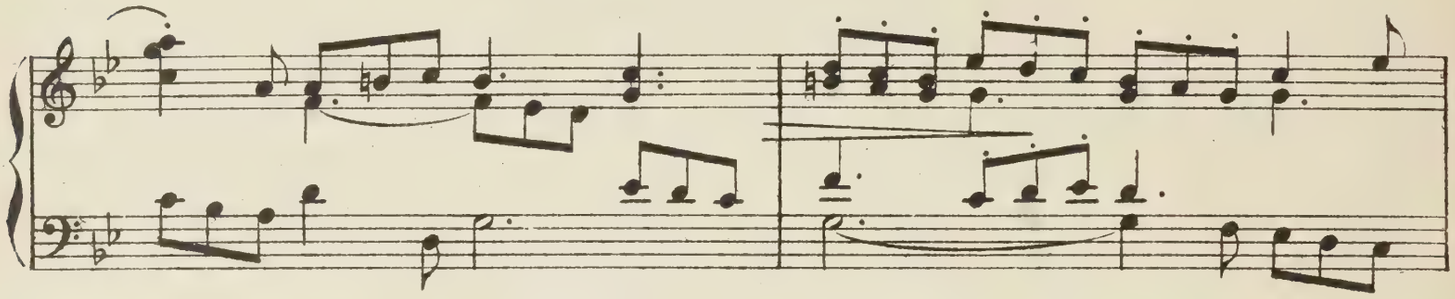


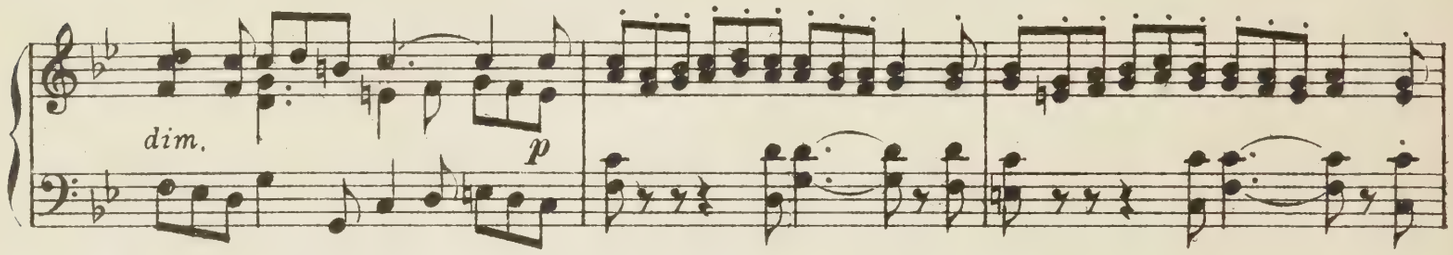


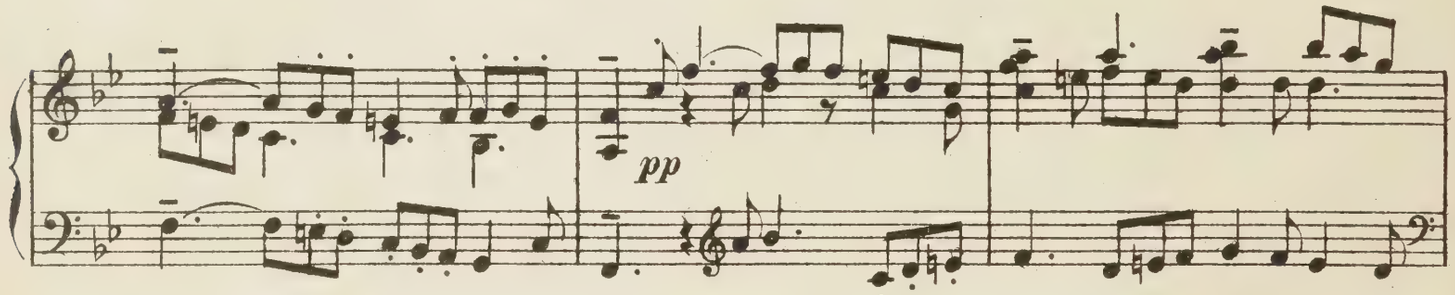









dim.
p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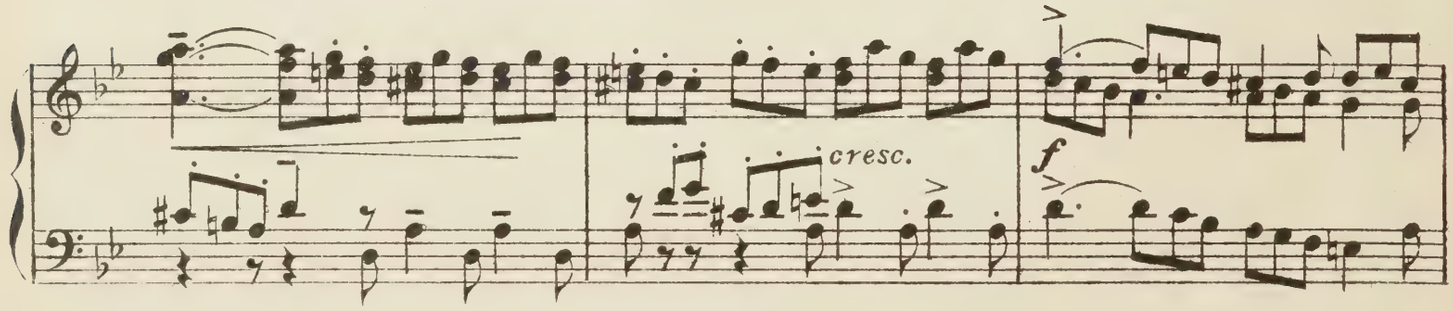
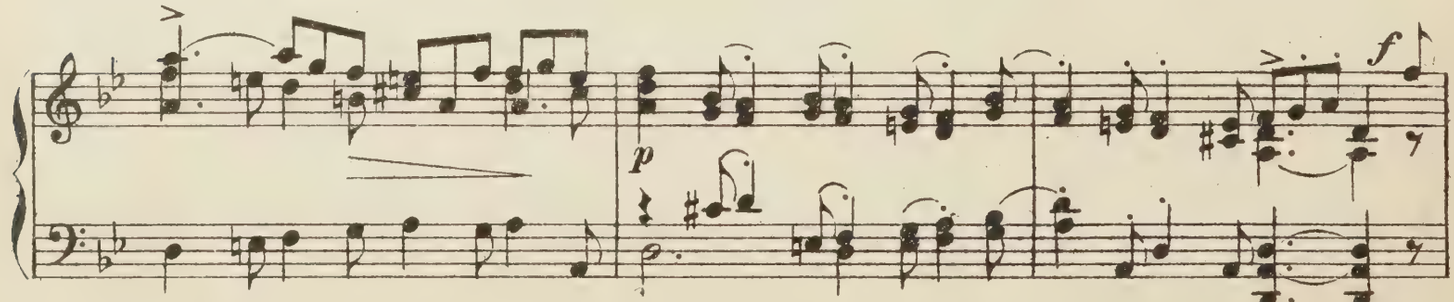

cresc.
f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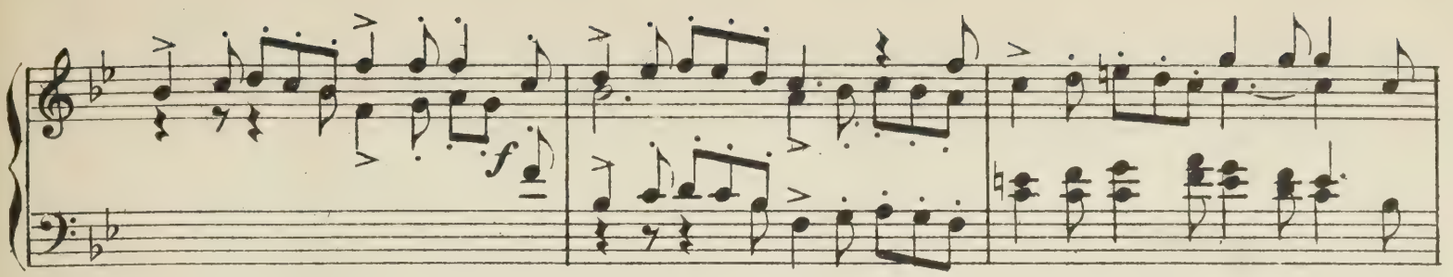
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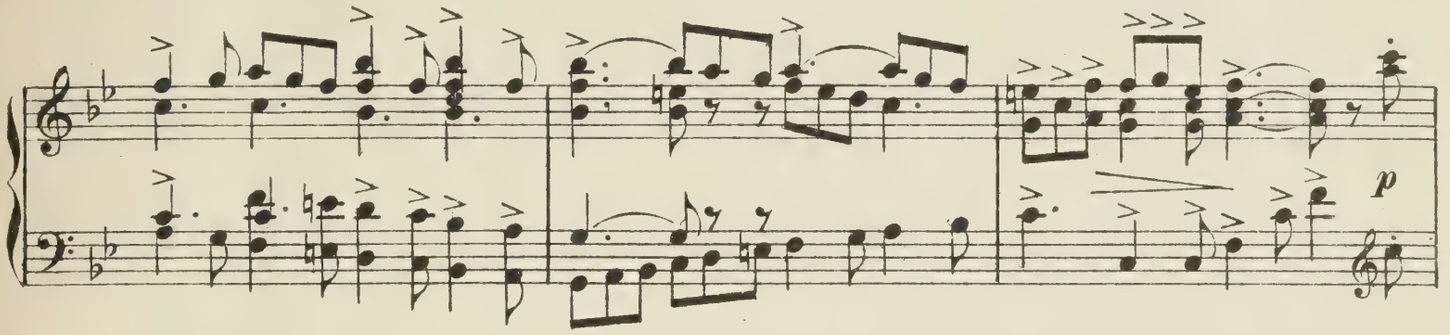
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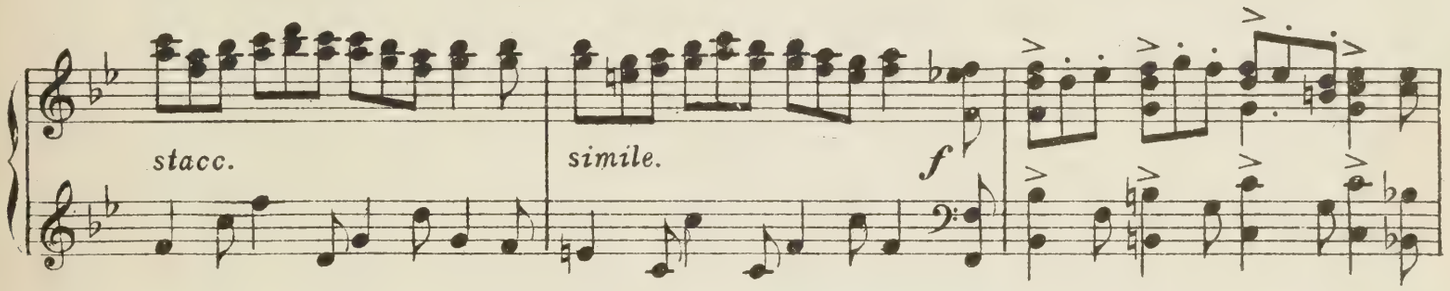
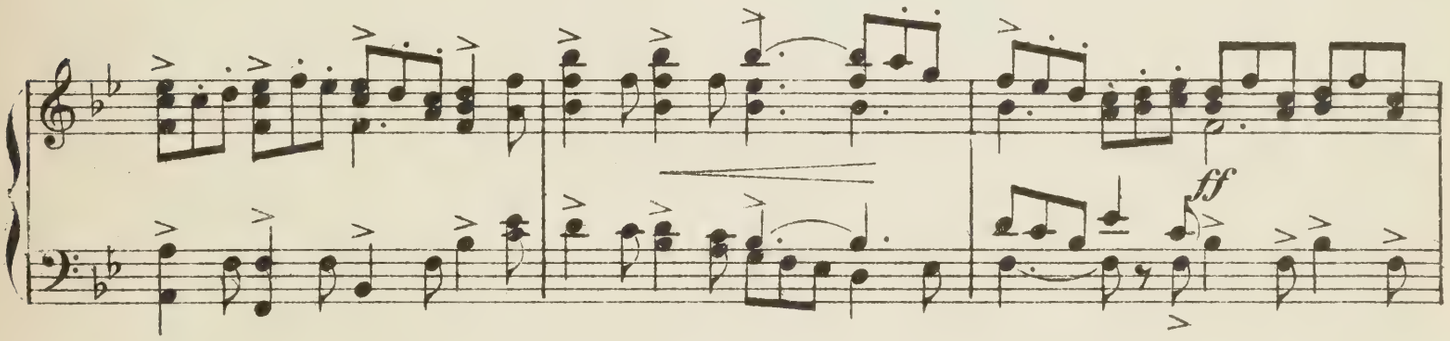
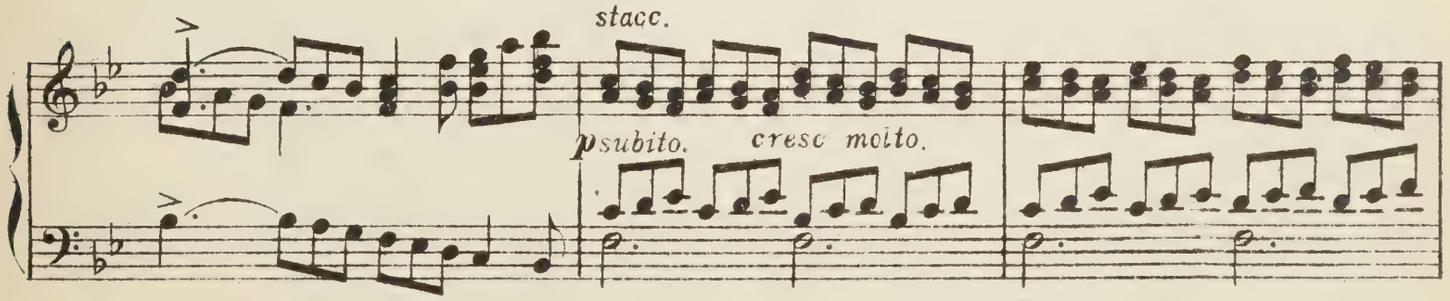
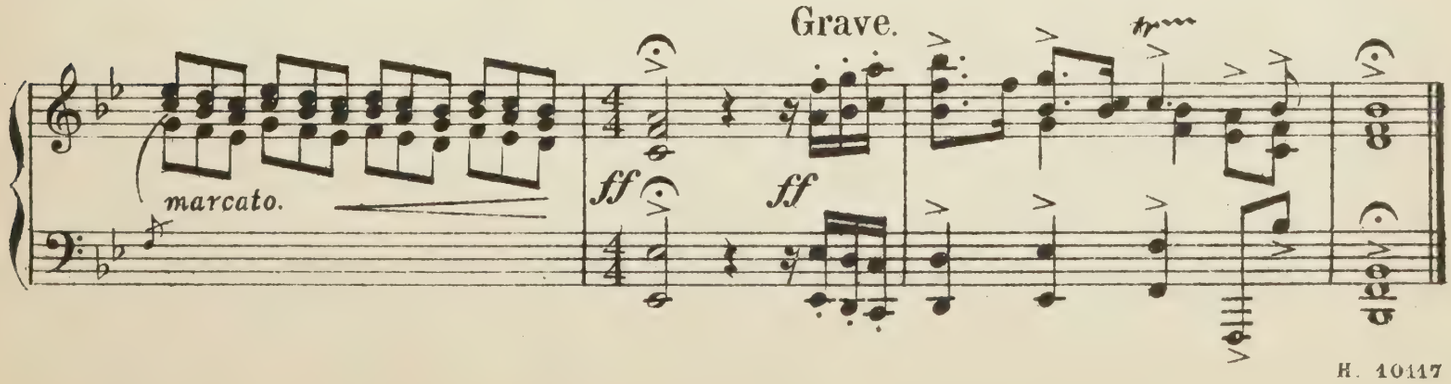

stacc.
simile.
f


ff


stacc.
p subito.
cresc molto.


Grave.
marcato.
ff
ff
tr

ACT I.– SCENE I. (Peachum's House.)

Nº 2. THRO' ALL THE EMPLOYMENTS OF LIFE.

Peachum.

Rather deliberately. AIR.–"AN OLD WOMAN CLOTHED IN GRAY."

poco f

Thro' all the em-ploy-ments of life Each

mf *p* *mf*

neigh-bour a-bu-ses his brother, Trull and rogue they call husband and

p *cresc.*

wife, All pro-fess-ions be-rogue one a-noth-er. The

priest calls the law-yer a cheat,..... The law-yer be-knaves the di

mf

- vine,..... And the statesman, because he's so great, Thinks his trade as honest as

p

mine..... The priest calls the law-yer a cheat,..... The

p

a tempo.

law-yer beknaves the di - vine,..... And the statesman, because he's so great, Thinks

poco rall. *a tempo.*

his trade as hon-est as mine, Thinks

poco rall. *a tempo.*

his trade as hon-est as

a tempo.

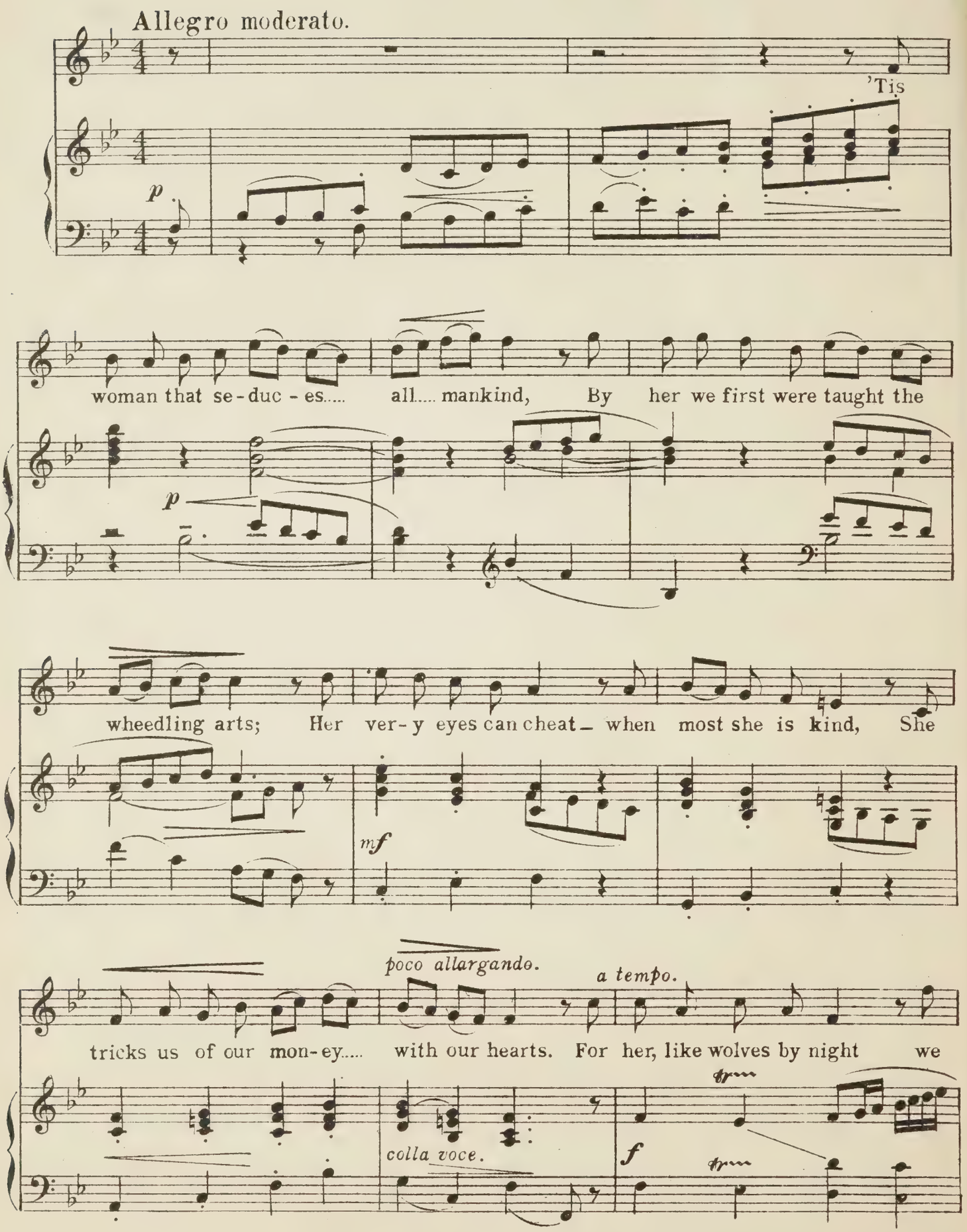
poco rall. *f*

mine.

No. 3. 'TIS WOMAN THAT SEDUCES ALL MANKIND.

Filch.

AIR.—"THE BONNY GRAY-EYED MORN."



poco rit

roam.... for..... prey, And practise ev - 'ry fraud to bribe her charms; For

poco rit.

slightly slower than Tempo I. poco rit. Tempo I.

suits of love, like law, are won by pay,.... And beau-ty must be fee'd in -

p poco rit. Tempo I.

poco rit. tr a tempo.

- to..... our arms, And beau - ty must be fee'd in - to our arms.

a tempo.

f poco rit. p

accel.

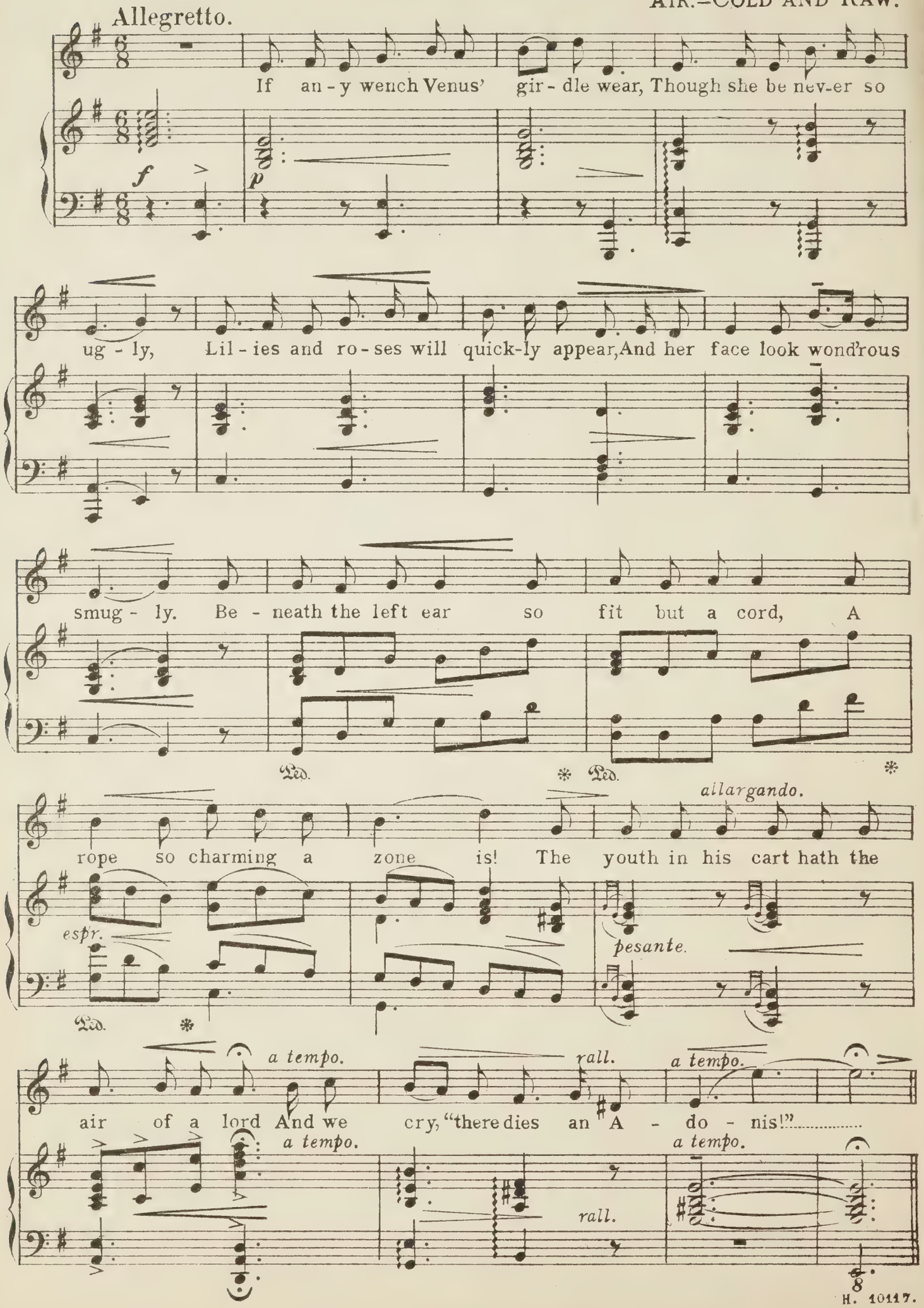
8

p vivace.

No. 4. IF ANY WENCH VENUS' GIRDLE WEAR.

Mrs Peachum.

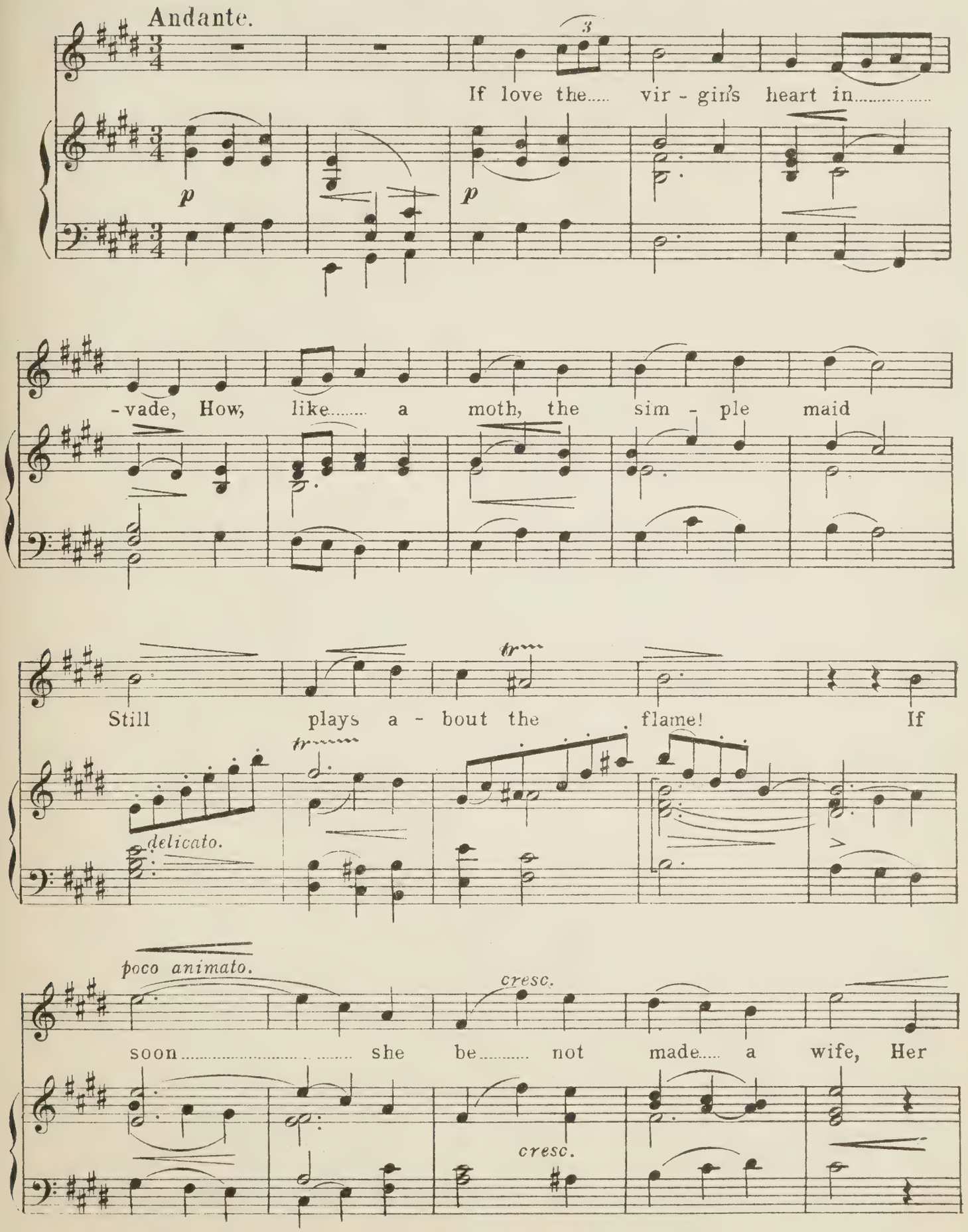
AIR.—"COLD AND RAW."



No. 5. If love the virgin's heart invade.

Mrs Peachum.

Air.—"Why is Your Faithful Slave Disdained?"



poco rall. slightly slower.

hon-our's singed, and then for life, She's—

mp poco rall. f slightly slower.

rall molto.

what..... I dare not name.....

rall molto.

No. 6. A MAID IS LIKE THE GOLDEN ORE.

Mrs Peachum.

AIR.—"OF ALL THE SIMPLE THINGS WE DO."

Allegro.

A maid is like the

p mf p

gol - den ore, Which hath guin-eas in-trin-si-cal in it, Whose

mf

worth is ne-ver known, be-fore It is tried and impress'd in the mint..... A.....

wife's like a gui-nea in gold, stamp'd.... with the name of her spouse;..... Now

mf

here, now there, is bought or is sold, And is cur-rent in e - ve - ry house.....

string. al fine.

f

Ped. *

No 7. Virgins are like the fair Flower.

Polly.

AIR—"WHAT SHALL I DO TO SHOW HOW MUCH I LOVE HER?" *(PURCELL.)*

Andante affettuoso.

Vir-gins are like..... the fair

flow'r..... in..... its..... lus- -tre, Which in the gar-den e-

-na-mels the..... ground; Near it the bees..... in play

flut-ter..... and..... clus- -ter, And gau-dy but-ter-flies

poco animato.

fro - lic a - round. But, when once pluck'd, 'tis no

mf *poco animato.*

lon-ger al - lur - ing, To Co-vent Gar-den 'tis..... sent (as yet

poco rit.

più agitato.

sweet), There fades and shrinks, and grows past all..... en - du - ring

a tempo.
molto espress.

pp

poco a poco rall.

p

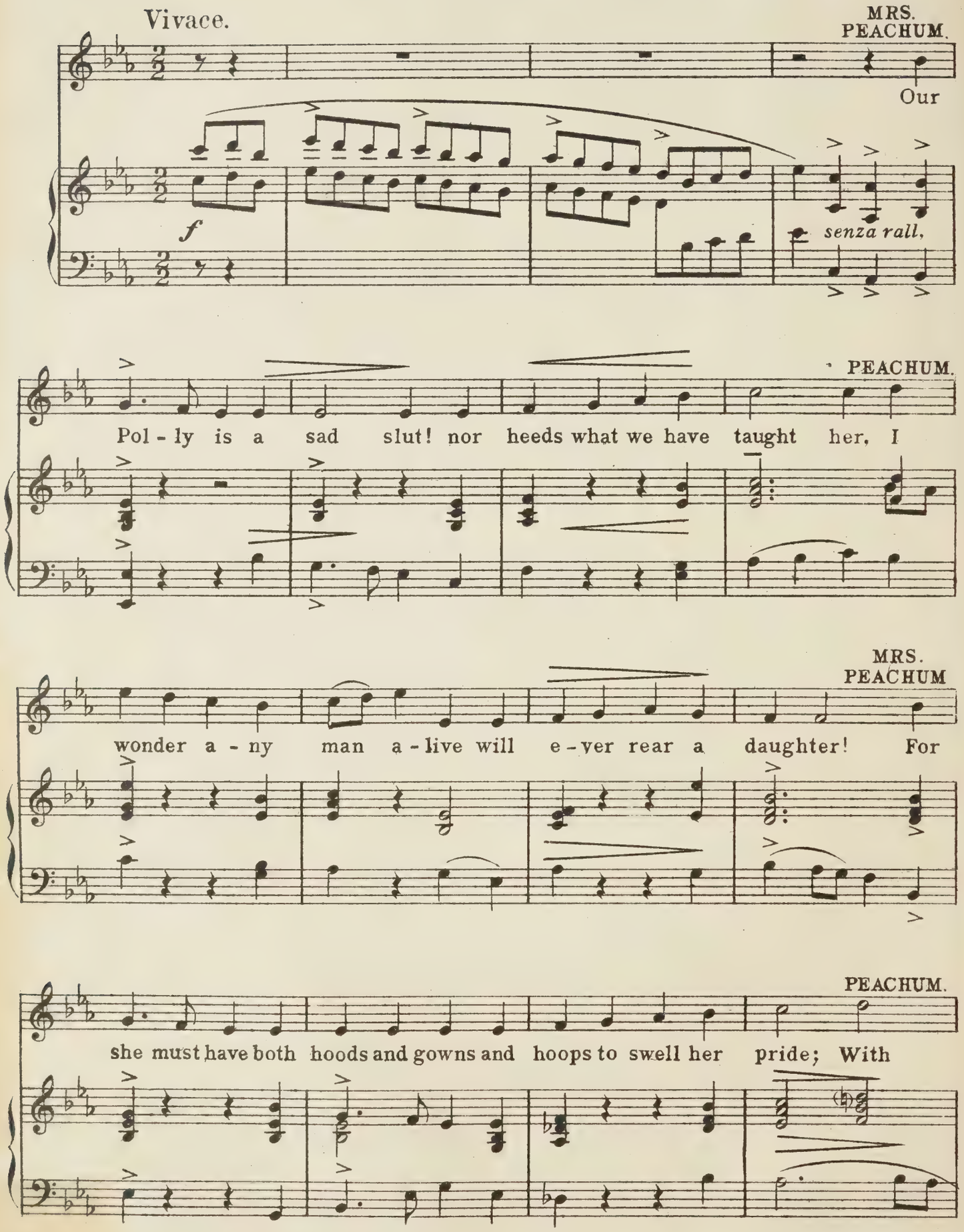
Rots, stinks, and..... dies,..... And is trod un - der feet.

f *poco a poco rall.* *p*

No 8. Our Polly is a sad Slut.

Duet – Mr. & Mrs. Peachum.

Air – "Oh London is a fine Town."



MRS. PEACHUM.

scarfs and stays and gloves and lace; And she'll have men be - side;..... And

p *f*

when she's drest with care and cost, all tempting fine and gay, As men should serve a

PEACHUM.

And when she's drest with care and cost, all tempting fine and gay, As

cow-cum-ber, she flings her-self a - way.....

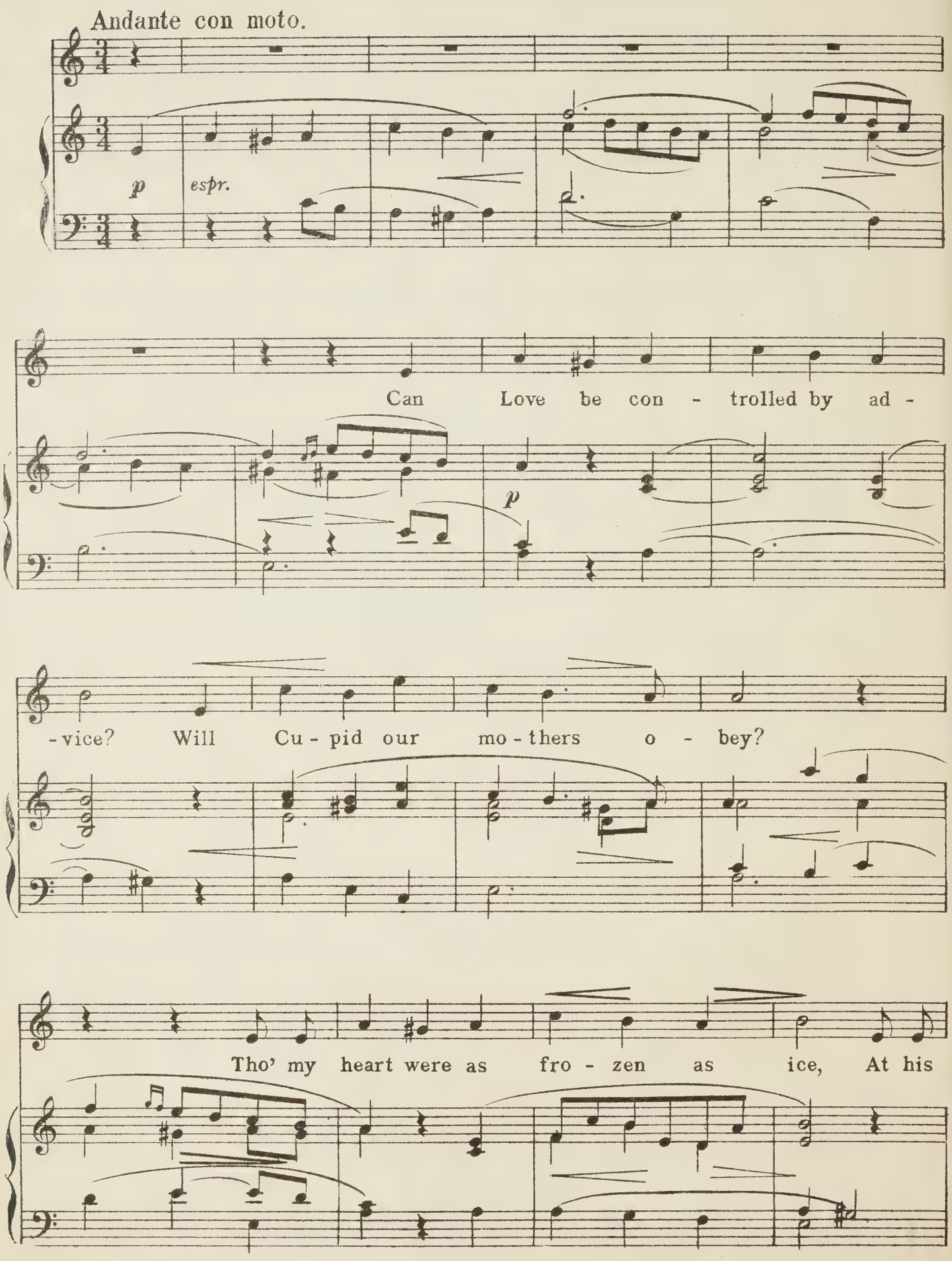
men should serve a cow-cumber, she flings her-self a - way.....

ff *furioso.*

No. 9. Can Love be Controlled by Advice?

Polly.

Air.—"Grim King of the Ghosts."



flame t'would have melt-ed a - way. When he kissed me, so

espr.

close-ly he pressed, 'Twas so sweet that I must have com - plied;.... So I

rall. *return to*

p

rall. *return to*

Tempo I.

thought it both saf-est and best To mar - ry, for fear you should

rall.

Tempo I.

rall.

a tempo.

chide.

p

poco rall.

No. 10. O POLLY, YOU MIGHT HAVE TOY'D AND KISS'D.

Duet— Mrs Peachum and Polly.

AIR—"O JENNY, O JENNY, WHERE HAST THOU BEEN?

Poco andante.

MRS. PEACHUM.

1. O Pol - ly, you might have
* 2. The wiles of men we

toy'd and kiss'd. By keep-ing men off you keep them on.
should re - sist, Be woo'd at length, but nev - er won.

Tempo I.

POLLY.

But he so teaz'd me, and he so pleas'd me, What I did, you

POLLY.
MRS. P.

must have done. But he so teaz'd me, thee and he so pleas'd me, thee

*These lines have been added to the original.

1. 2.

What I / you did you / I must have done. must have done.

rall. p

No. 11. I LIKE A SHIP IN STORMS WAS TOSSED.

Polly.

AIR—"THOMAS, I CANNOT," &c.

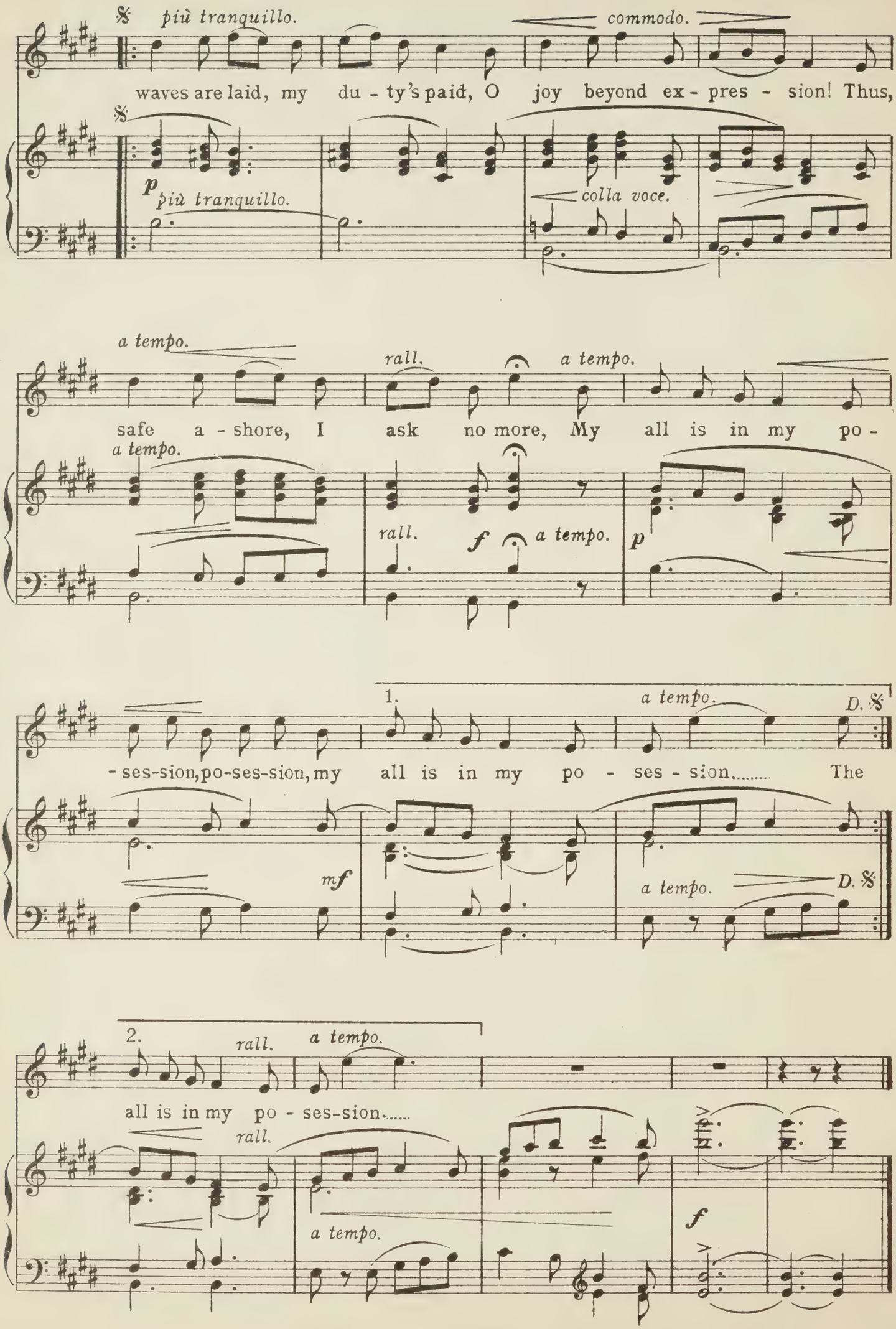
Allegro moderato. agitated.

I, like a ship in

p agitated.

storms, was toss'd, yet a-fraid to put in - to land:..... For seiz'd in the port the

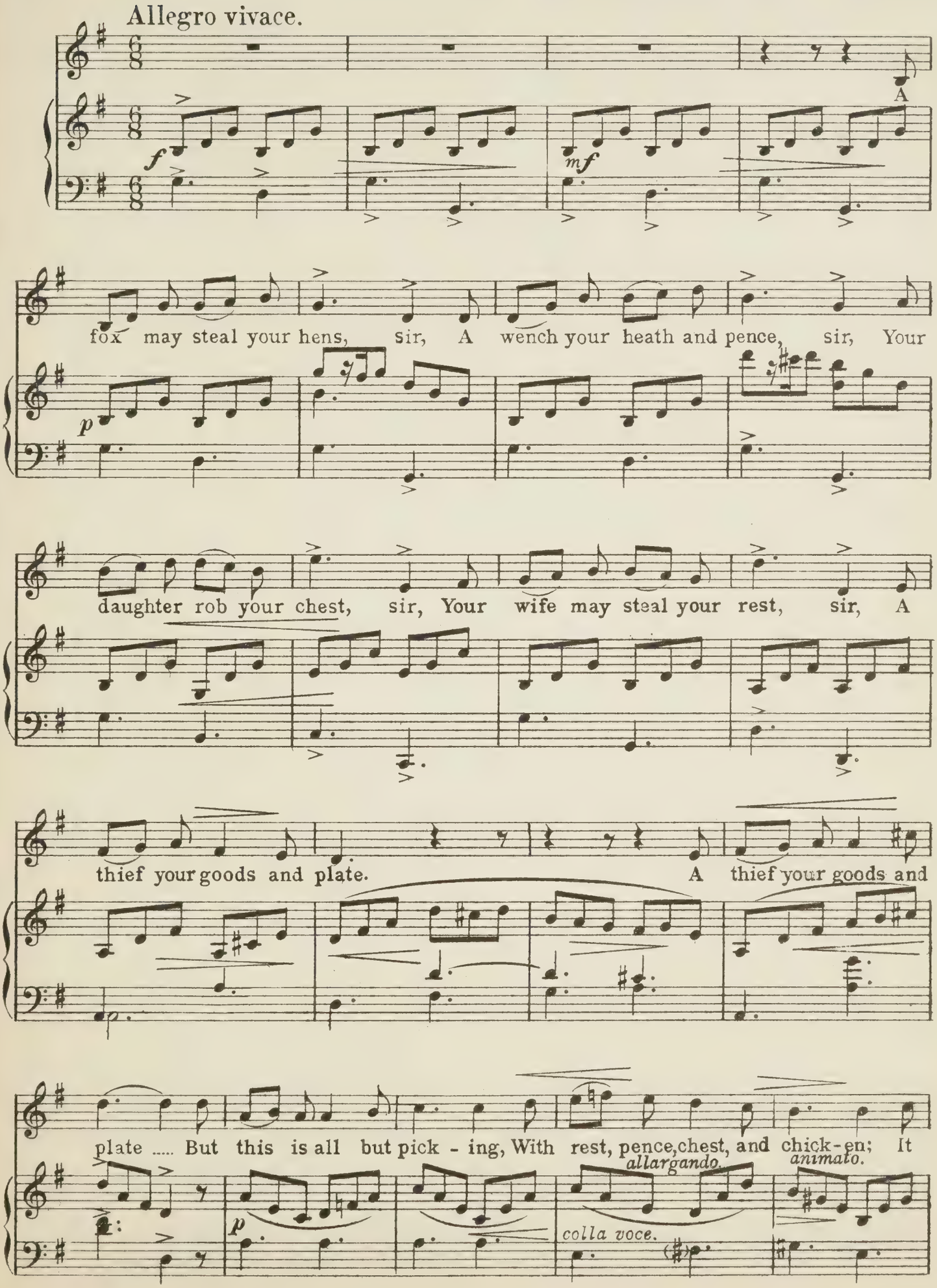
ves - sel's lost, Whose treasure is con - tra - band. The


più tranquillo.
commodo.
waves are laid, my du - ty's paid, O joy beyond ex - pres - sion! Thus,
p più tranquillo.
colla voce.
a tempo.
rall.
a tempo.
safe a - shore, I ask no more, My all is in my po -
a tempo.
rall.
f
a tempo.
p
1.
a tempo.
D. S.
- ses-sion, po-ses-sion, my all is in my po - ses - sion..... The
mf
a tempo.
D. S.
2.
rall.
a tempo.
all is in my po - ses-sion.....
rall.
a tempo.
f

No 12. A Fox may steal Your Hens, Sir.

Peachum.

Air—"A Soldier and a Sailor."



a tempo.

e - ver was de - creed, sir, If lawyer's hand is fee'd, sir, He steals your whole es-

a tempo.

- state. He steals your whole es - tate. DANCE. (F. A).

f *senza rall*

No. 13. O PONDER WELL.

Polly.

AIR—"NOW PONDER WELL, YE PARENTS DEAR."

Andante.

tr

p

espr.

O

senza rall.

p

ponder well! be not severe; So save a wretch-ed wife! For

poco rit. a tempo.

on the rope that hangs my dear, De - pends poor Pol - ly's life.

tr p a tempo.

O ponder well! be not se-vere; So

tr p

save a wretch-ed wife! For on the rope that hangs my dear, De -

rall. rall.

pp a tempo.

pends poor Pol - ly's life.

tr pp p a tempo. rall

No 14. Pretty Polly, Say.

Duet — Polly and Macheath.

AIR—"Pretty Parrot Say."

Allegretto.

p

poco rit.

MACHEATH.

a tempo.

Pretty Pol-ly, say, When I was a-way, Did your fancy never stray To some newer

lo-ver? Pretty Polly, say, When I was a-way, Did your fancy never

poco rall.

POLLY.

espress.

Slightly slower.

stray To some newer lo-ver? With-out disguise, Heav-ing sighs,

poco rall.

p espress

Slightly slower.

poco rall.

a tempo.

rall.

a tempo.
(Slightly slower).

Dot-ing eyes, My constant heart dis-co-ver. Fond-ly

poco rall.

a tempo

rall

a tempo

(Slightly slower)

p

poco rit. MACHEATH. rall molto.

let me loll! Fond - - ly let me loll! O pret-ty, pretty, pretty,

poco rit. p rall molto.

poco animato. POLLY. a tempo. poco rall.

Poll. With - out disguise, Heaving sighs, Dot - ing eyes,

a tempo. poco animato. poco rall.

poco animato. rall. a tempo (Slightly slower).

My constant heart dis - cov - er. Fond - - ly let me loll!

MACHEATH espress.

fond - - ly

a tempo. (Slightly slower

poco animato. rall. p

rallentando molto.

fond - - ly let me loll!

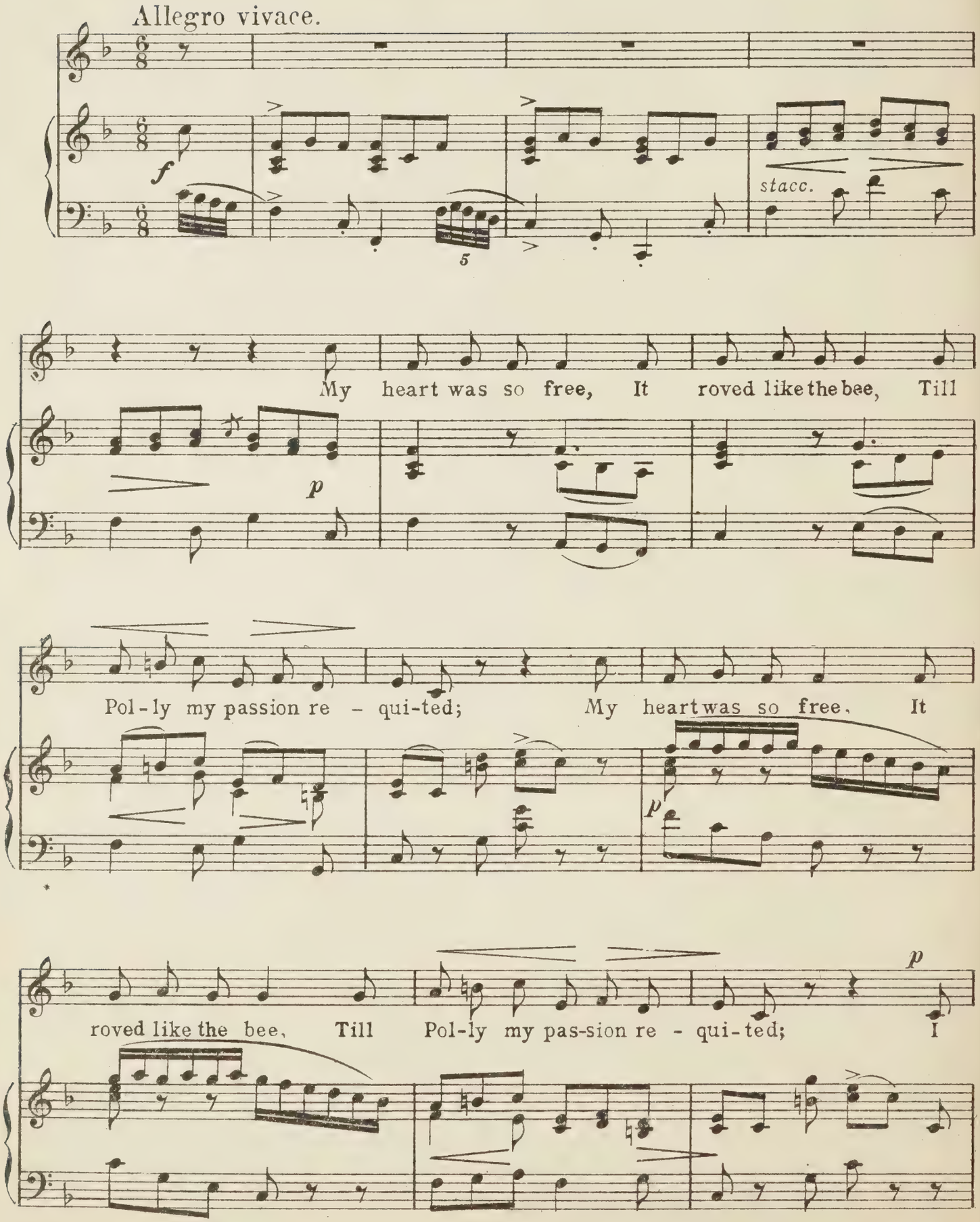
loll! fond-ly loll!..... O pret - ty, pretty, pretty Poll.

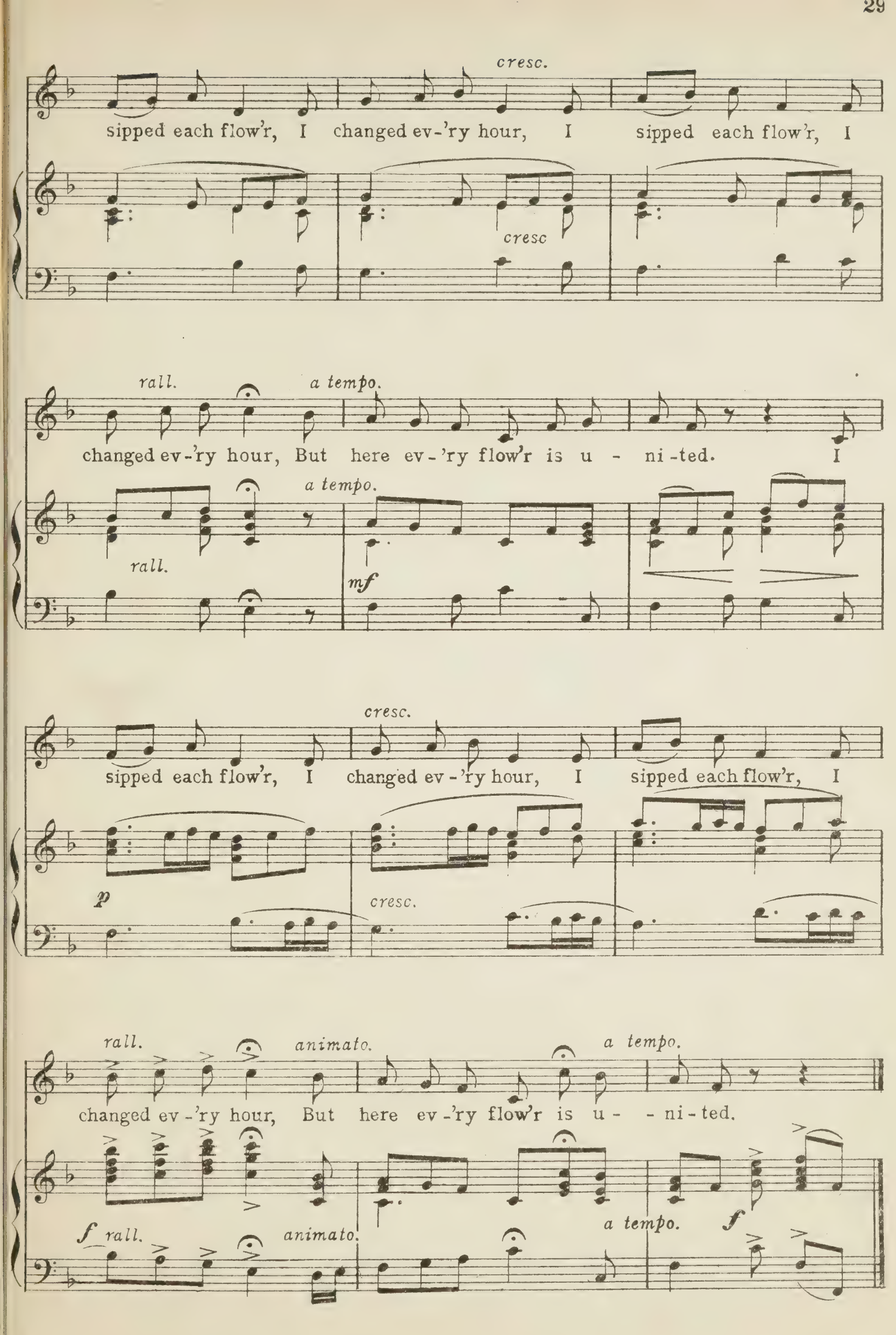
rallentando molto.

No. 15. My Heart was so free.

Macheath.

Air—"Pray, fair one be kind."




cresc.
sipped each flow'r, I changed ev-'ry hour, I sipped each flow'r, I
cresc
rall.
a tempo.
changed ev-'ry hour, But here ev-'ry flow'r is u - ni-ted. I
a tempo.
rall.
mf
cresc.
sipped each flow'r, I changed ev-'ry hour, I sipped each flow'r, I
p
cresc.
rall.
animato.
a tempo.
changed ev-'ry hour, But here ev-'ry flow'r is u- - ni-ted.
f rall.
animato.
a tempo.
f

No 16. Were I laid on Greenland's Coast.

Duet—Polly and Macheath.

AIR—"Over the Hills and far away."

Allegro.

f

MACHEATH.

senza rall.

Were I..... laid on Greenland's coast, And in my arms em-

p

Ped. *

-braced my lass; Warm a - midst e - ter-nal frost, Too soon the half year's

poco rit. *tempo.*

poco rit. *tempo.* *p*

night would pass. Were I..... sold on In-dian soil, Soon as the burning

POLLY.

p

simile.

poco rit a tempo.

day was closed, I..... could mock the sul-try toil When on my charmer's

p poco rit. a tempo.

poco rit.

MACHEATH. POLLY.

breast reposed. I would love you all the day, Ev-'ry night would kiss and play,

gradually slower.

poco rit. p gradually slower. espress.

MACHEATH. rall. a tempo.

If with me you'd fond-ly stray O-ver the hills and far a-way.

rall. p a tempo.

POLLY.

Were I..... sold on In-dian soil,..... Soon as the burn-ing day was closed,

MACHEATH.

Were I laid on Greenland's coast, And in my arms em-braced my lass;....

mf

I could mock the sul - try toil, When on my char-mer's

Warm a midst e - ter - nal frost, Too soon the half-year's

poco rit.

breast re-posed.

Slightly Slower.

Ev - 'ry night would

poco rit. *espress.*

night would pass. I would love you all the day,

poco rit. *p* *espress.*

MACHEATH.

rall

BOTH.

a tempo.

kiss and play, If with me you'd fond-ly stray O-ver the hills and

rall. *a tempo.*

far a - way..... *accel - - - ler - ando.*

cresc. *ff*

No. 17. O WHAT PAIN IT IS TO PART.

Duet— Polly and Macheath.

AIR—"GIN THOU WERT MY AIN THING."

Andante affettuoso.

rall.

POLLY.

Oh! what pain it is to..... part! Can I..... leave thee,

a tempo.

p

Can I..... leave thee? Oh what pain it is to..... part! Can thy

p

p

Pol-ly e - ver leave..... thee? But lest death my love should thwart, And

poco più animato.

mf poco più animato

poco allarg. Tempo I.

bring thee to the fa - tal..... cart, Thus I tear thee from my

Tempo I. *espress.*

poco allarg. *p*

bleed - ing heart! Fly hence, and let me leave..... thee.

mf POLLY.

MACHEATH. *poco più animato.*

Lest death my love, my

But lest death my love should thwart, Lest death my love, my

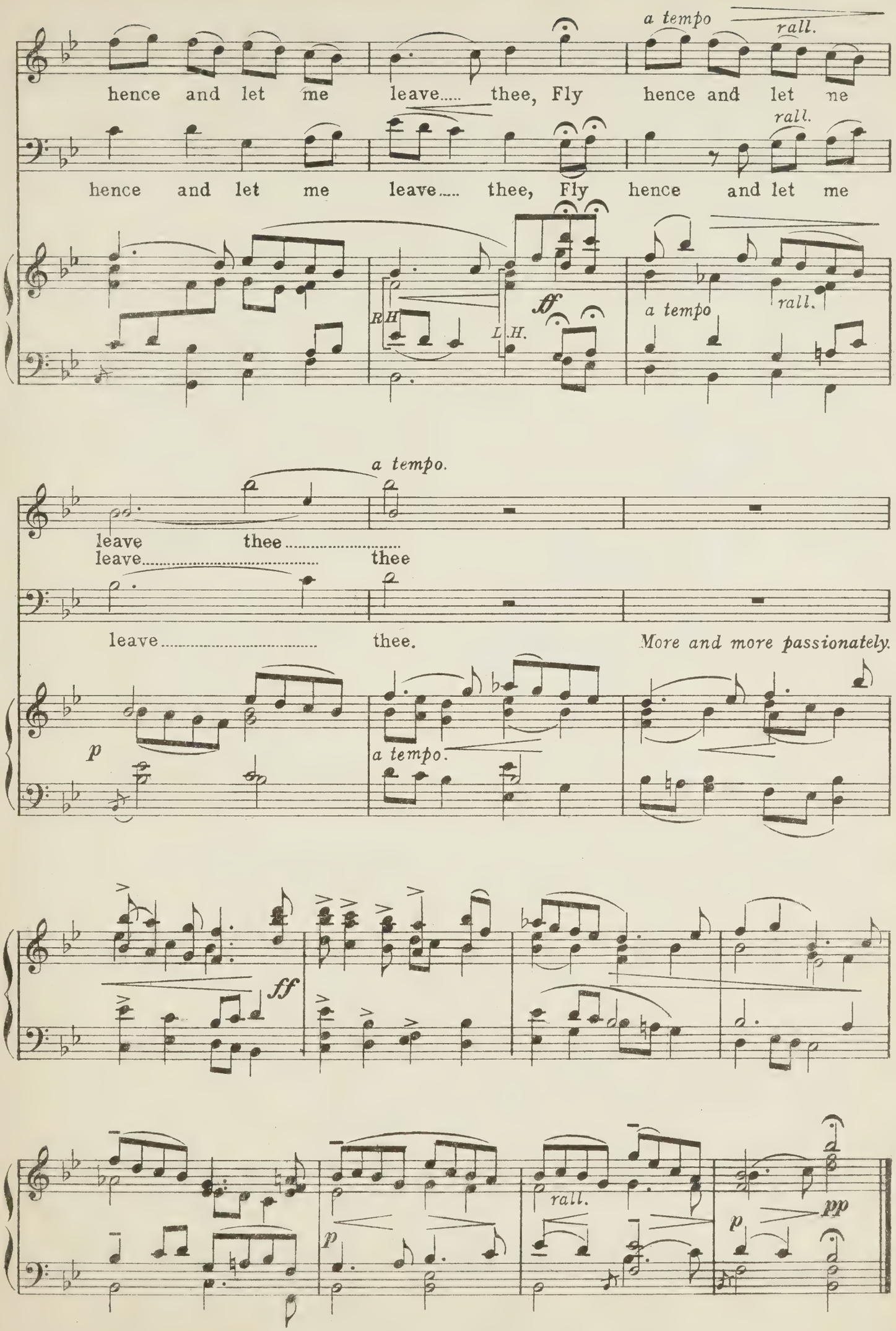
Tempo I.

love should thwart, I tear thee from my bleed - ing heart! Fly

espress.

love should thwart, I tear thee from my bleed - ing heart! Fly

Tempo I.

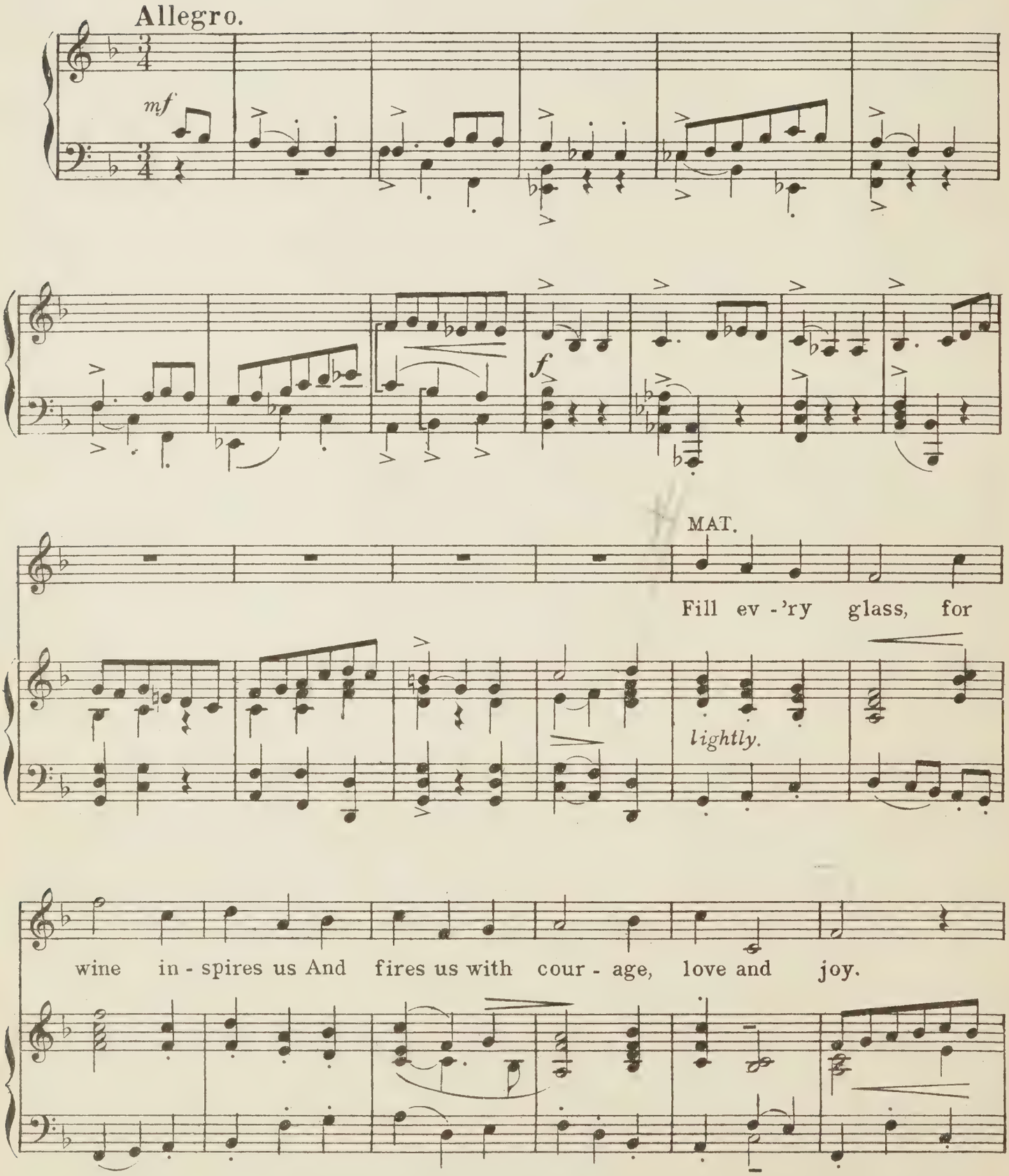

a tempo
rall.
hence and let me leave..... thee, Fly hence and let me
rall.
hence and let me leave..... thee, Fly hence and let me
R.H.
L.H.
ff
a tempo
rall.
a tempo.
leave thee.....
leave..... thee
leave..... thee.
More and more passionately.
p
a tempo.
ff
rall.
p
p
pp

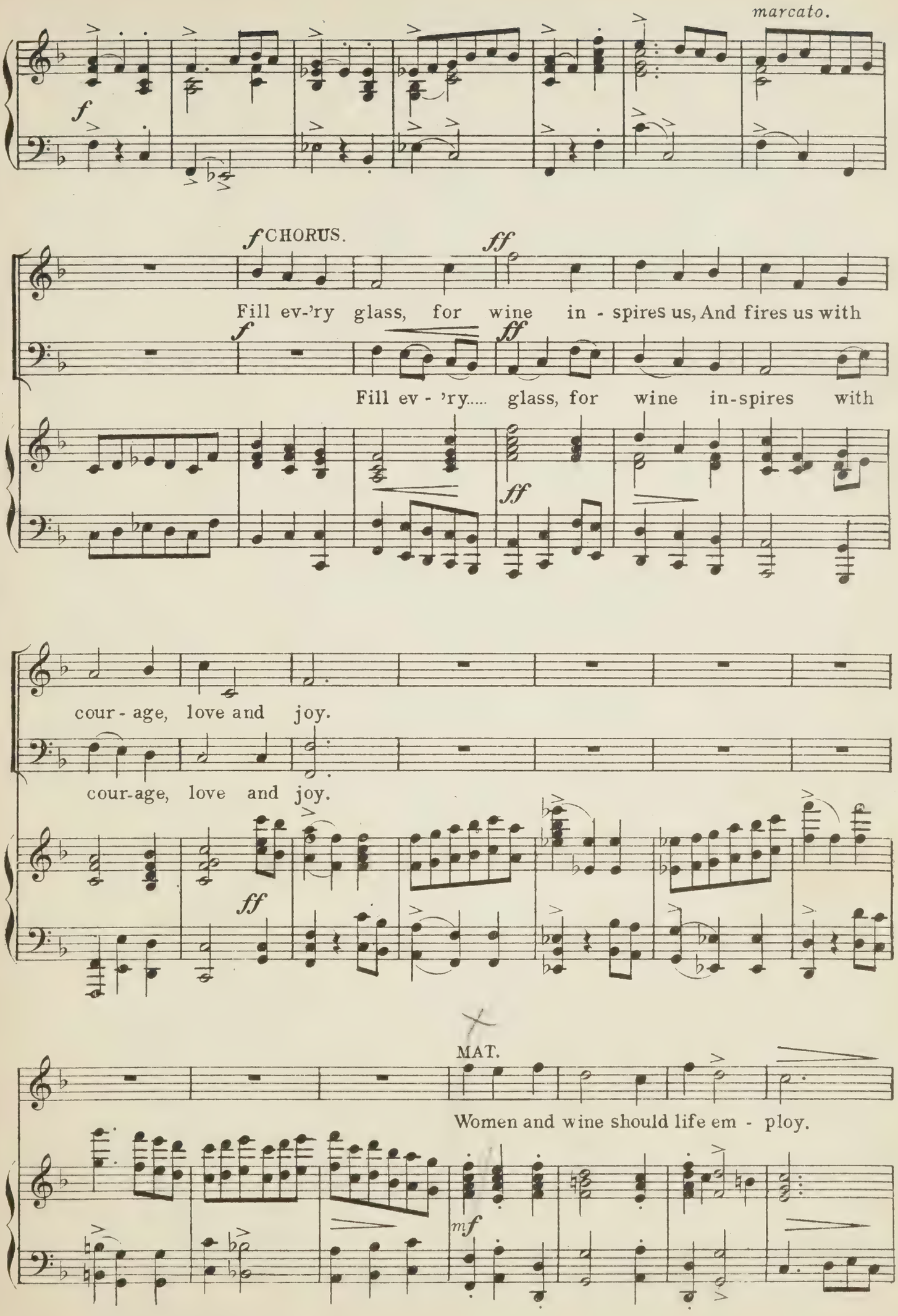
ACT II.- SCENE I.

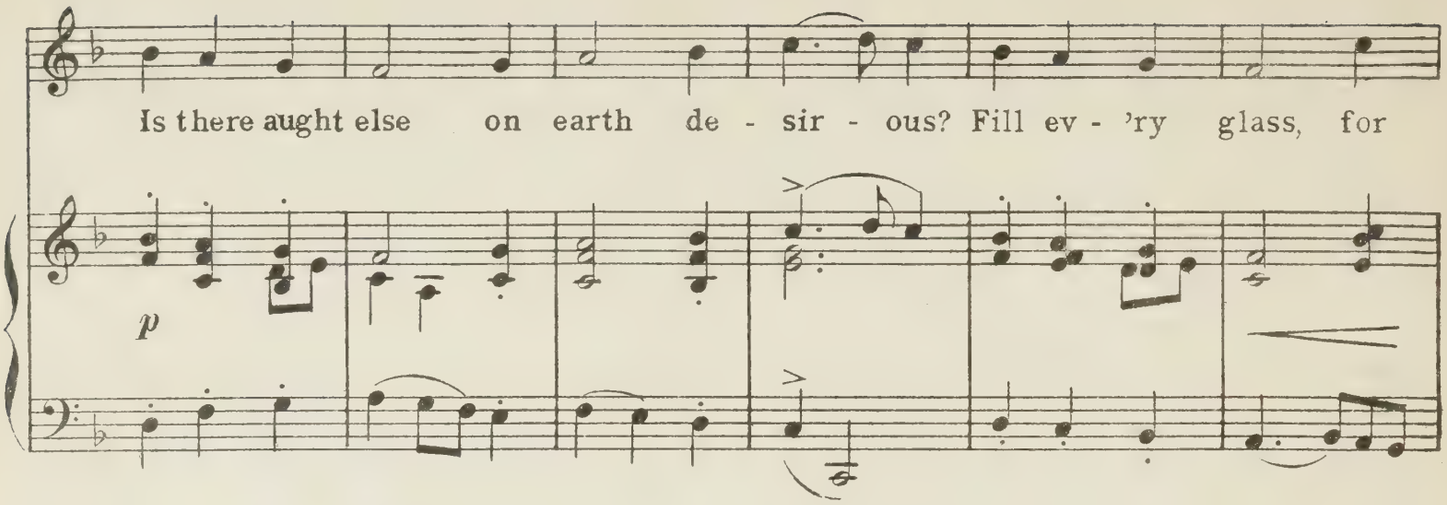
No. 18. A TAVERN NEAR NEWGATE.

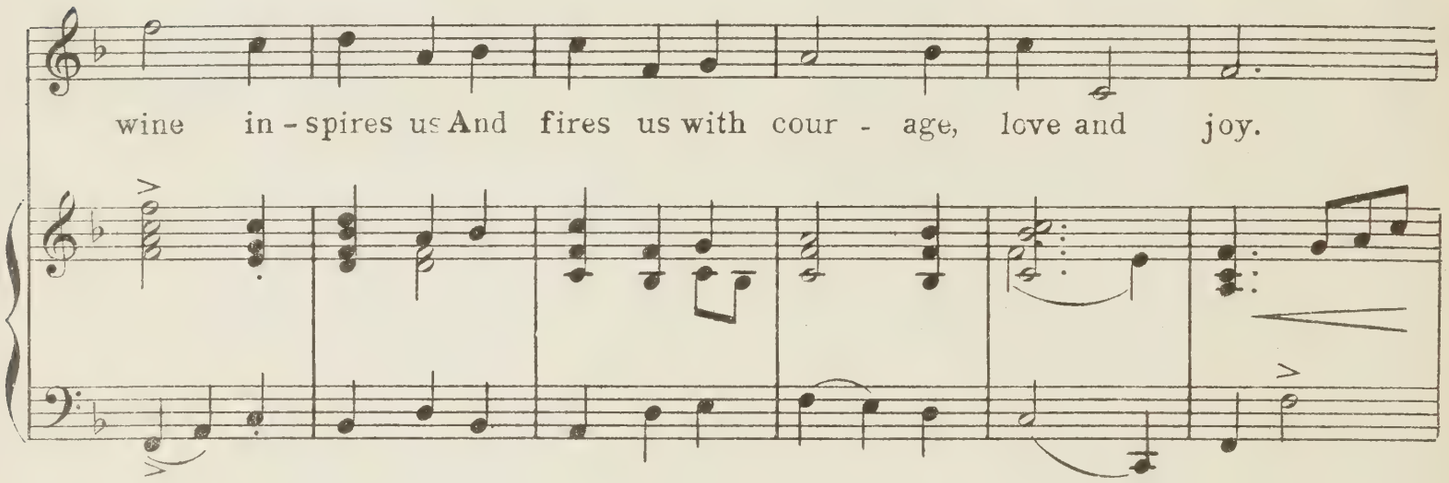
Mat of the Mint and Chorus.

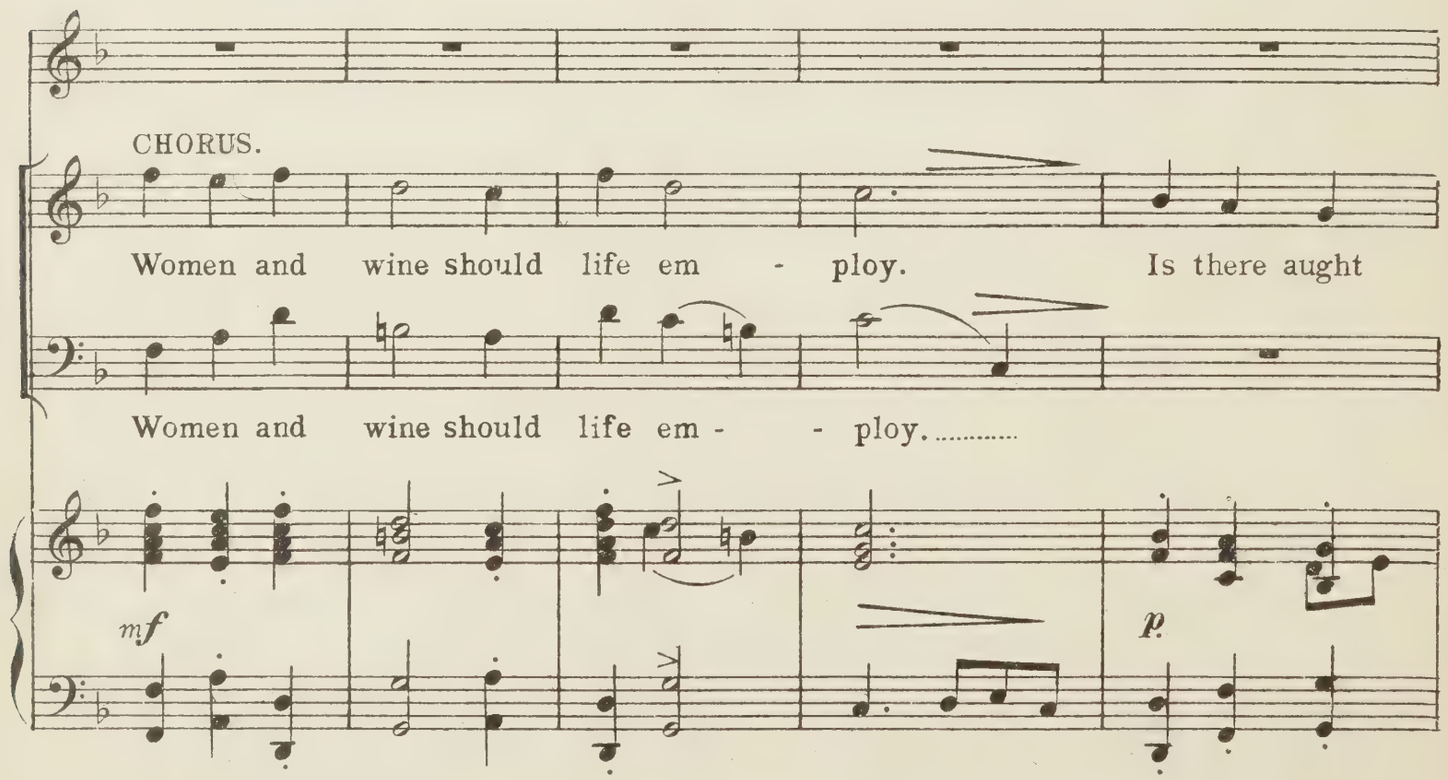
AIR.—"FILL EVERY GLASS."

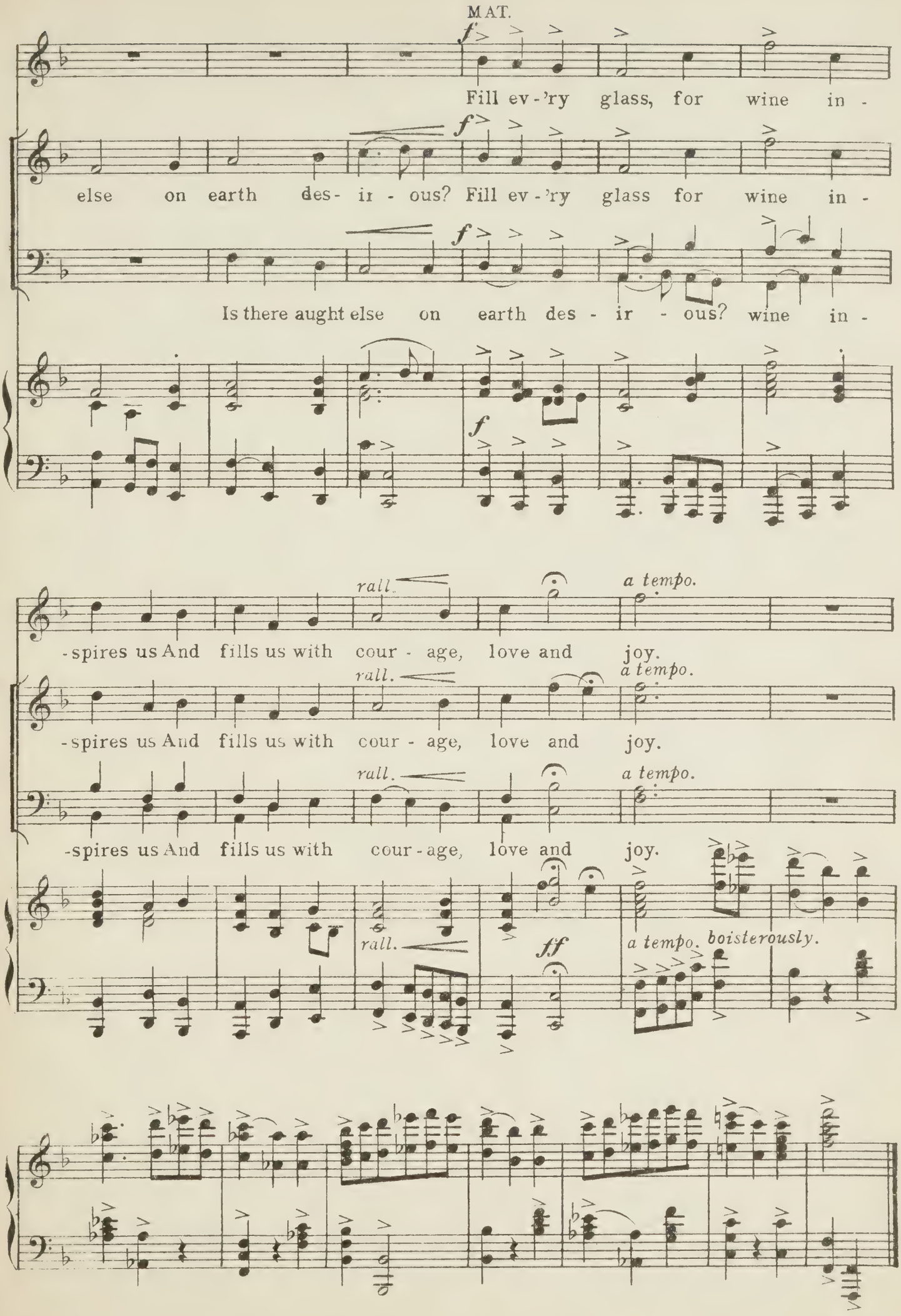



marcato.
f
f CHORUS.
ff
Fill ev-'ry glass, for wine in - spires us, And fires us with
f
ff
Fill ev - 'ry..... glass, for wine in-spires with
ff
cour - age, love and joy.
cour-age, love and joy.
ff
MAT.
Women and wine should life em - ploy.
mf


Is there aught else on earth de - sir - ous? Fill ev - 'ry glass, for
p


wine in - spires us And fires us with cour - age, love and joy.


CHORUS.
Women and wine should life em - ploy. Is there aught
Women and wine should life em - - ploy.
mf
p


MAT.
f
Fill ev-'ry glass, for wine in-
else on earth des- ir - ous? Fill ev-'ry glass for wine in-
Is there aught else on earth des - ir - ous? wine in-
rall.
a tempo.
-spires us And fills us with cour - age, love and joy.
-spires us And fills us with cour - age, love and joy.
-spires us And fills us with cour-age, love and joy.
ff
a tempo. boisterously.

No. 19. FILL EVERY GLASS.

Mat of the Mint and Chorus.

Allegro vivace.

MAT.

Fill ev-'ry glass, for wine in-spires us And fires us with cour-age, love and joy.

f *lightly.*

CHORUS.

Fill ev-'ry glass, for wine in-spires us And fires us with

f Fill ev-'ry glass, for wine in-spires with

f

MAT.

cour - age, love and joy. Women and wine should life em -

cour - age, love and joy.

p

- ploy. Is there aught else on earth de - si - rous? Fill ev-'ry

p

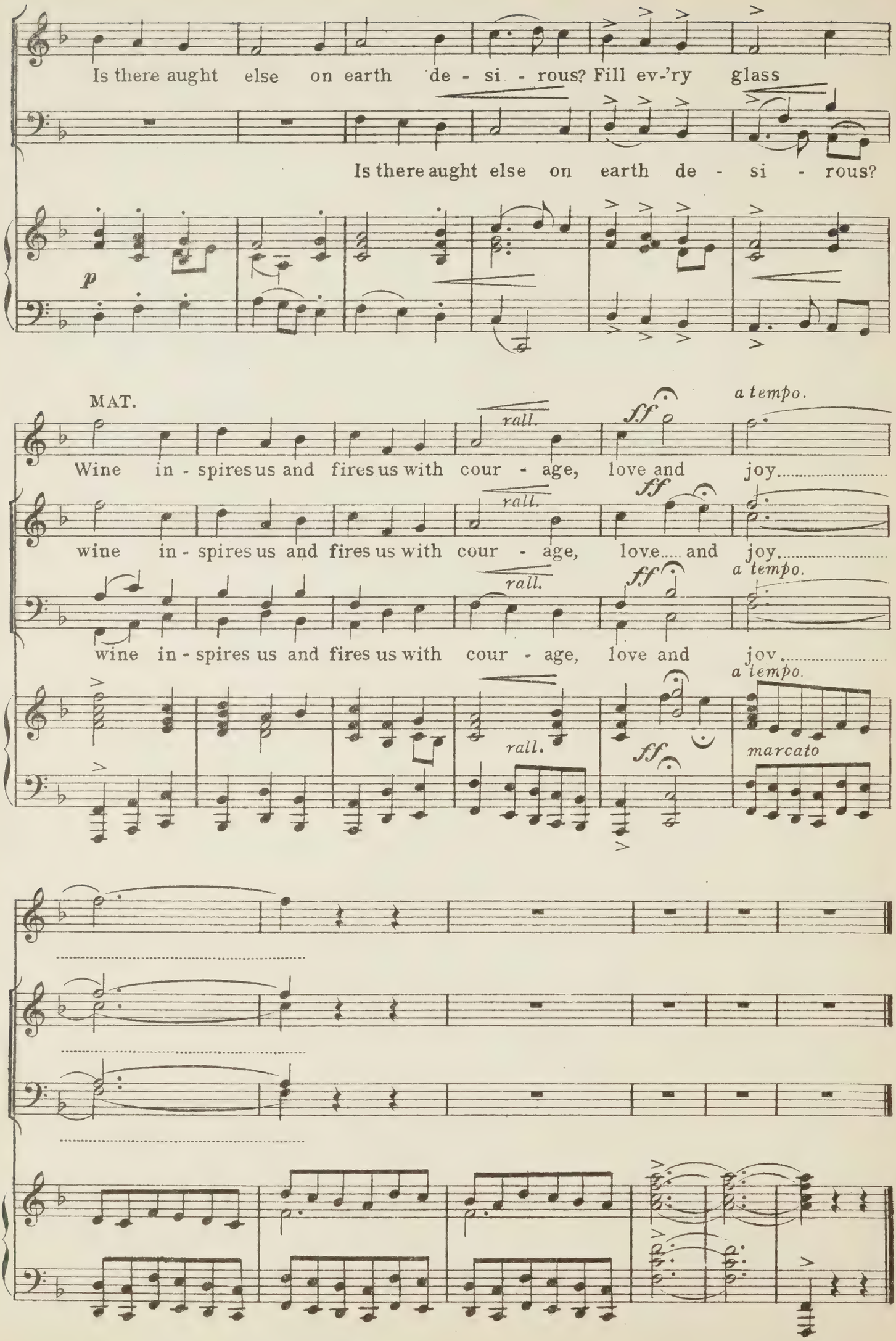
glass, for wine in - spires us And fires us with cour - age, love and

CHORUS.

joy *f* Wo-men and wine should life em - - ploy.

Wo-men and wine should life em - - ploy.

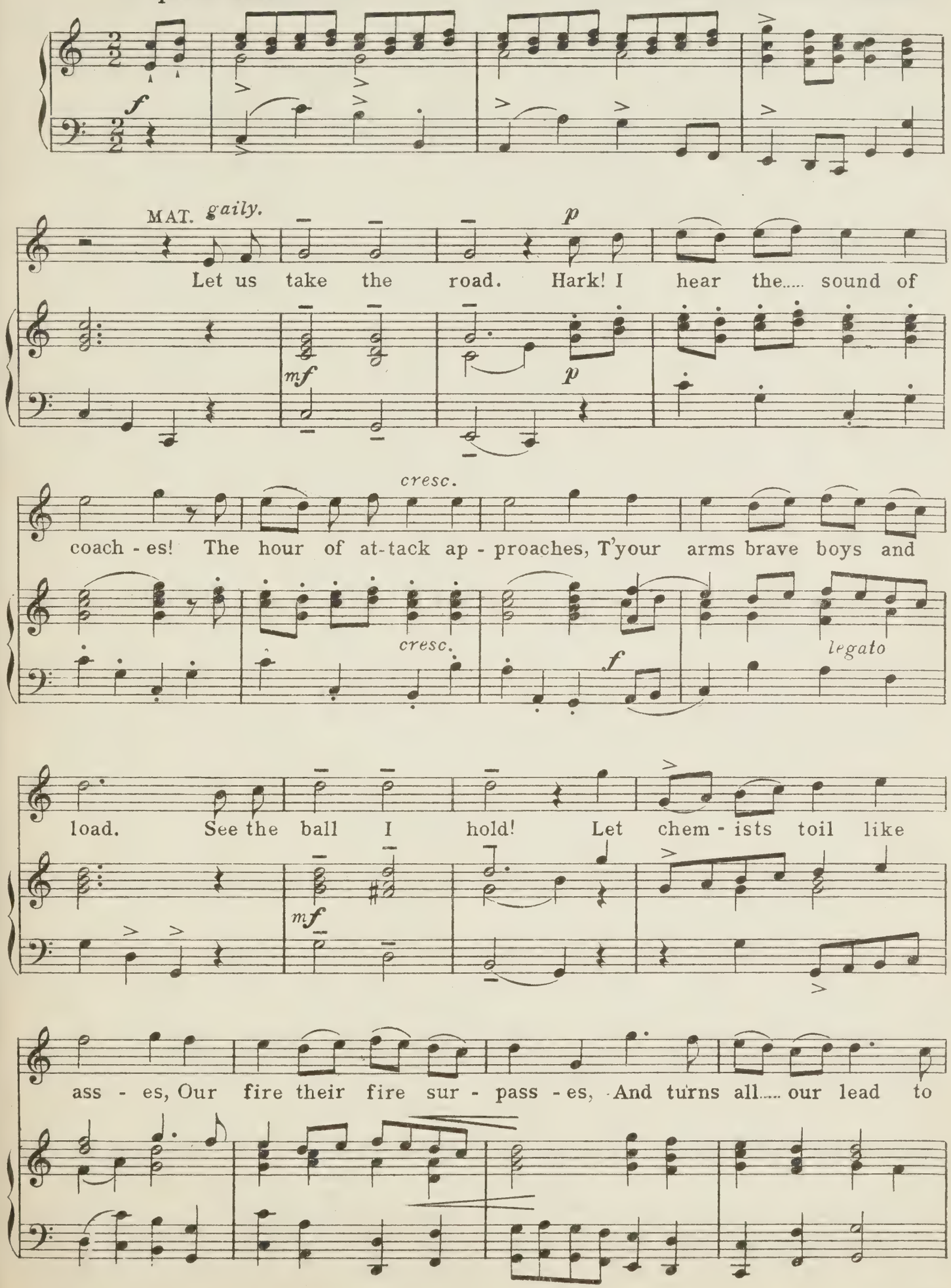
f


Is there aught else on earth de - si - rous? Fill ev-'ry glass
Is there aught else on earth de - si - rous?
p
MAT.
rall.
ff
a tempo.
Wine in - spires us and fires us with cour - age, love and joy.
wine in - spires us and fires us with cour - age, love and joy.
wine in - spires us and fires us with cour - age, love and joy.
marcato

No 20. Let us take the Road.

Mat of the Mint and Chorus.

In quick march time. AIR.—MARCH FROM "RINALDO"—HANDEL.



gold. CHORUS. Let us take the road. Hark! I hear the sound of

Let us take the road..... Hark! the sound of

coach - es! The hour of attack ap - proach - es, T'your arms, brave boys and

coach - es! The hour of attack ap - proach - es, T'your arms, brave boys and

load. See the ball I hold! Let

to your arms! to your arms! to your arms!

chem - ists toil like ass - es, Our fire their fire sur -

Let chem - ists toil like ass - es, Our fire their fire sur -

-pass - es, And turns all our lead to gold.

-pass - es, And turns all our lead to gold.

ff

(cheer) (cheer) (cheer) Hark! I

mf

(cheer) (cheer) (cheer) Let us take the road. Hark! I

hear the sound of coach - es, The hour of at - tack ap-

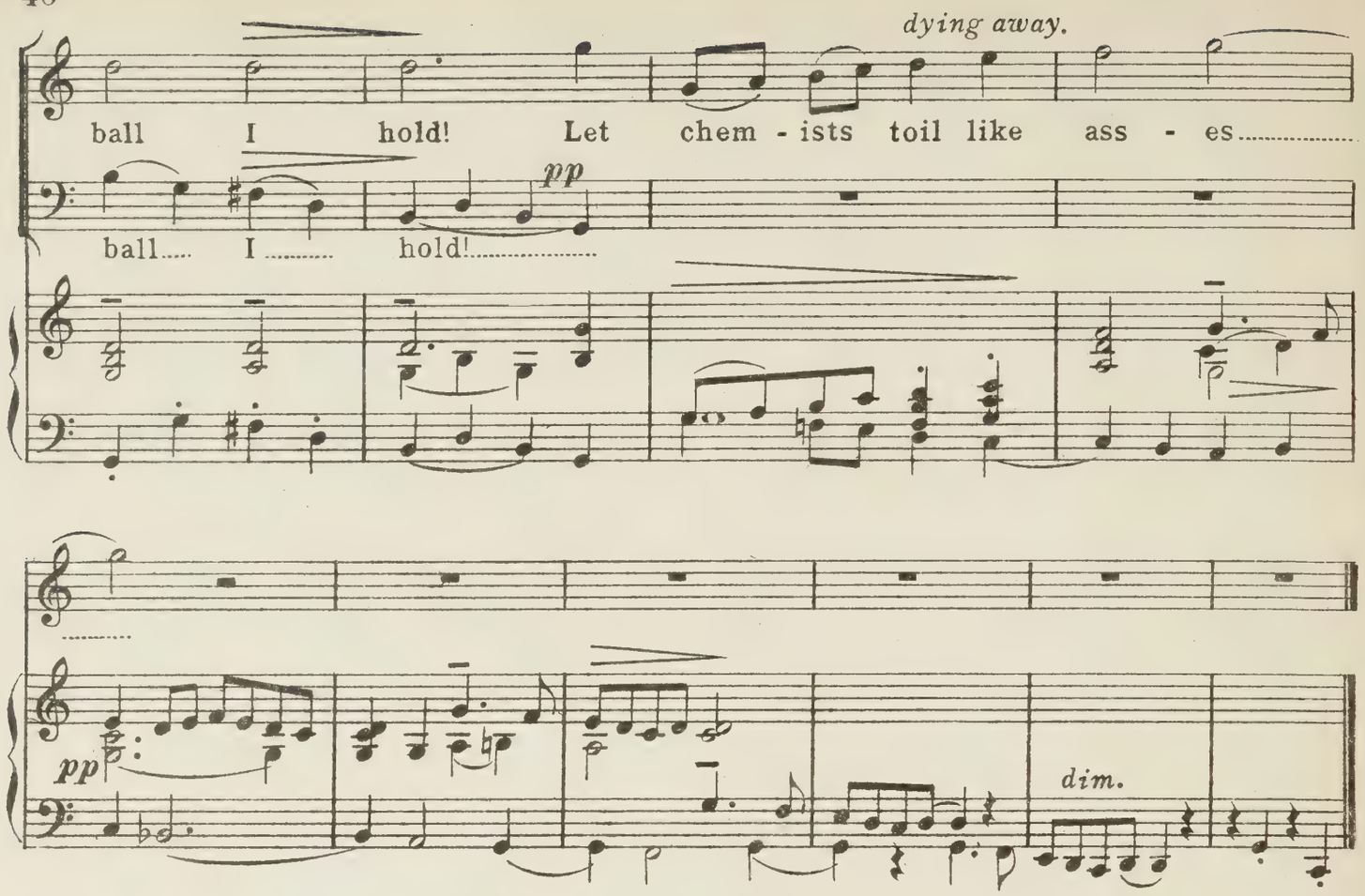
hear the sound of coach - es, The hour of at - tack ap-

-proach - es, T'your arms brave boys and load. See the

p

-proach - es, T'your arms brave boys and load. See the

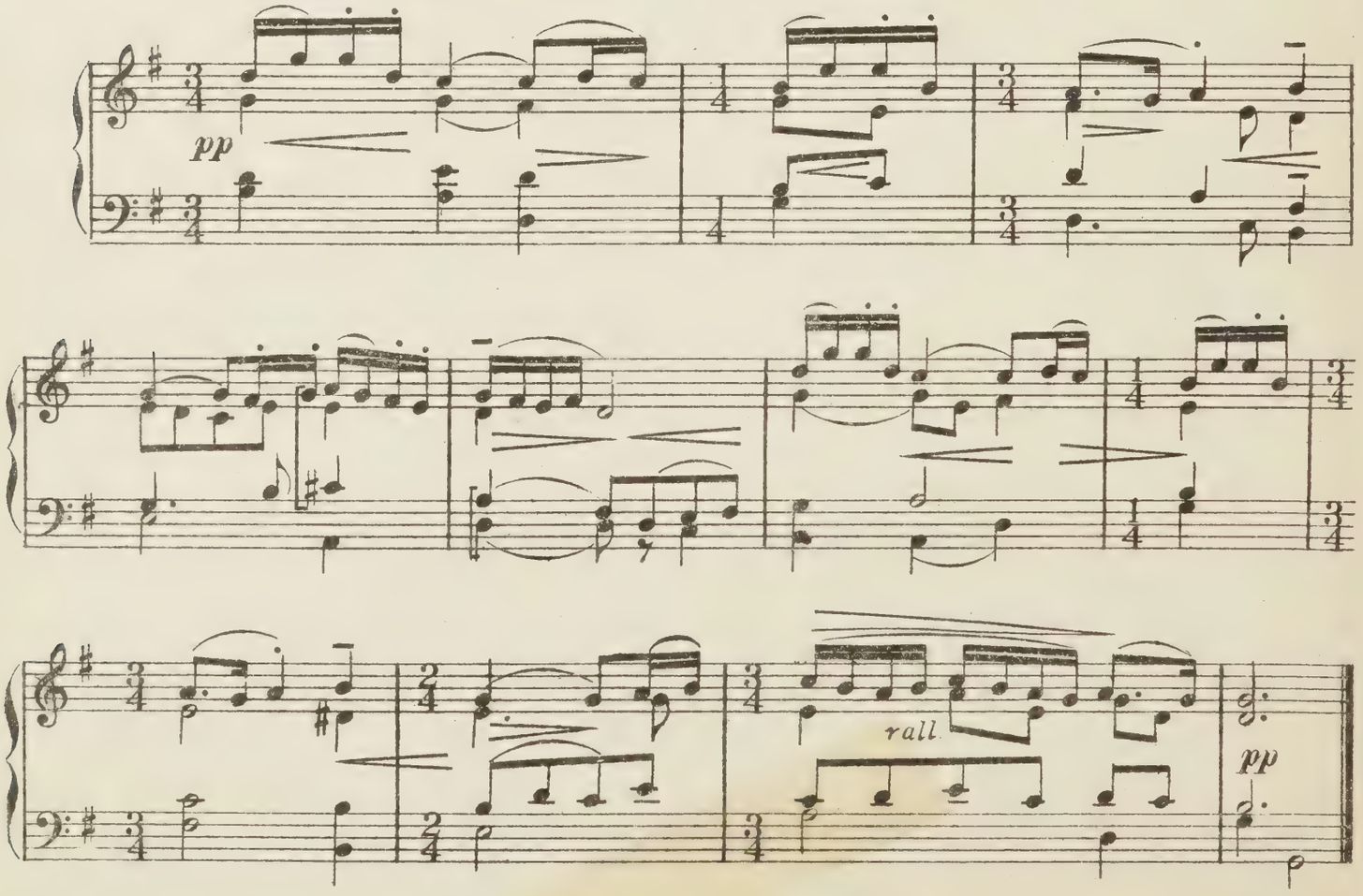
p



No 21.

MUSIC TO DIALOGUE. (F. A.)

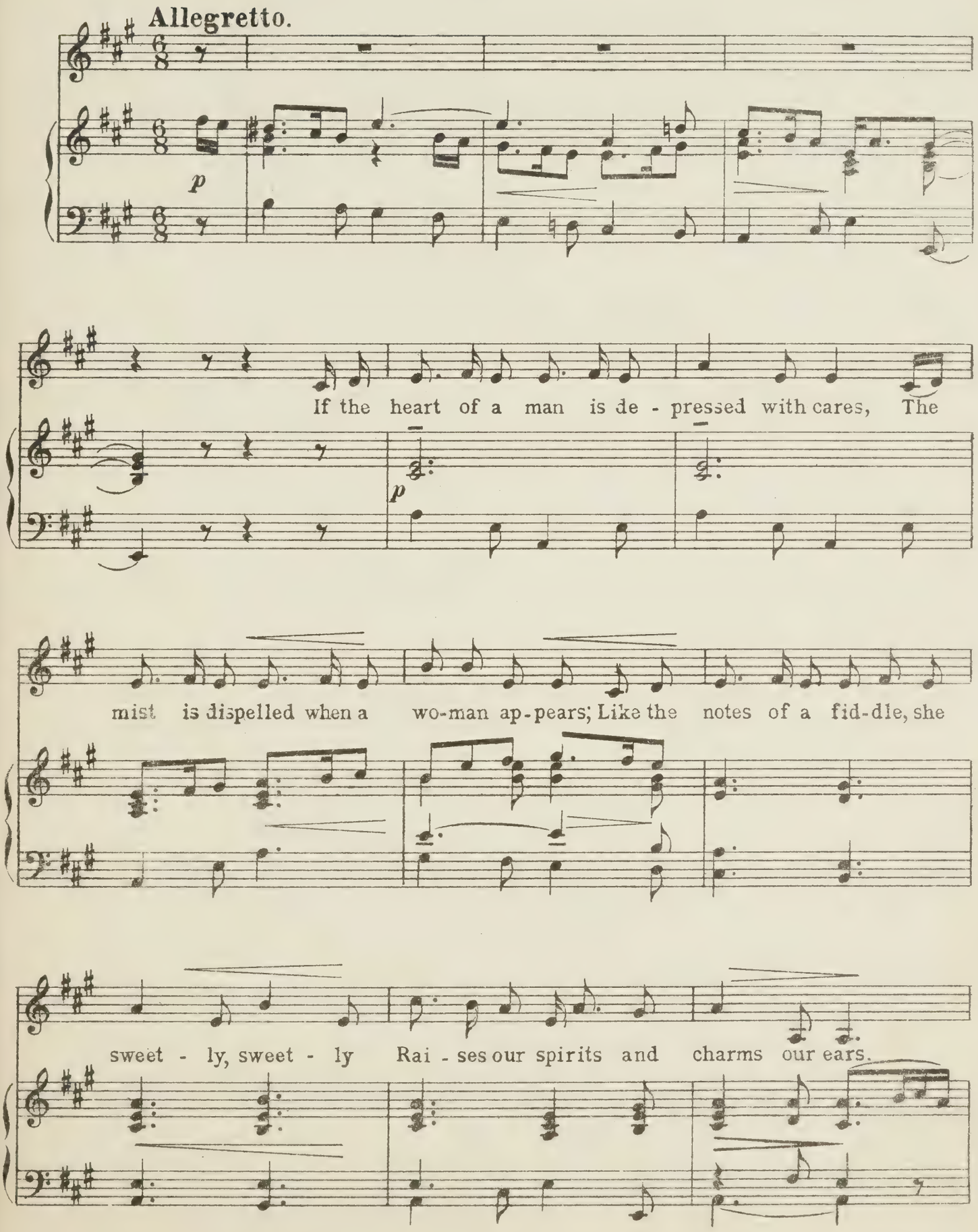
Gracefully, moderate pace.



No. 22. If the Heart of a Man.

Macheath.

AIR—"Would you have a young Virgin," &c,



Ro - ses and li - lies her cheeks dis-close, But her ripe lips are more

p

sweet than those. Press her, Ca - ress her, With bliss - es Her kiss-es Dis -

- solve us in pleasure and soft re - pose. Ro - ses and li - lies her

mf *p* *tr*

cheeks dis - close, But her ripe lips are more sweet than those,

poco a poco rall. *a tempo. rall molto.*

Press her, Ca-ress her, With blisses Her kisses Dis - solve us in pleasure and soft re-pose.

poco a poco rall. *p* *rall molto.*

No 23. YOUTH'S THE SEASON.

Chorus and Dance — Ladies of the town and Macheath.

AIR — COTILLON

Allegretto grazioso.

SOP. *p*

CHORUS.

1. Youth's the sea-son made for joys,
2. Let us drink and sport to-day,

CONTR. *p*

1. Youth's the sea-son made for joys,
2. Let us drink and sport to-day,

MACHEATH.

1. Love is then our
2. Ours is not to-

p

She a-lone who that em-ploys,
Love with youth flies swift a-way,

She a-lone who that em-ploys,
Love with youth flies swift a-way,

du-ty. Well deserves her beau-ty.
-mor-row. Age is nought but sor-row.

p

Let's be..... gay, While we..... may,
Dance and sing, Time's on the wing,

Let's be gay, While we..... may,.....
Dance and sing, Time's on the wing,.....

p

Beau-ty's a flow'r, des - pised in de-cay, Youth's the sea - son
Life ne-ver knows the re - turn of Spring. Let us drink and

p

Beau-ty's a flow'r, des - pised in de-cay,..... Youth's the sea - son
Life ne-ver knows the re - turn of Spring..... Let us drink and

p

Beau - ty's des - pised in de-cay,..... Youth's the sea - son
Life ne-ver knows the re - turn of Spring..... Let us drink and

p

f *ritardando.*

made for joys, Love is then our..... du - - - ty.
sport to - day, Ours is not to - mor - - - row.

f

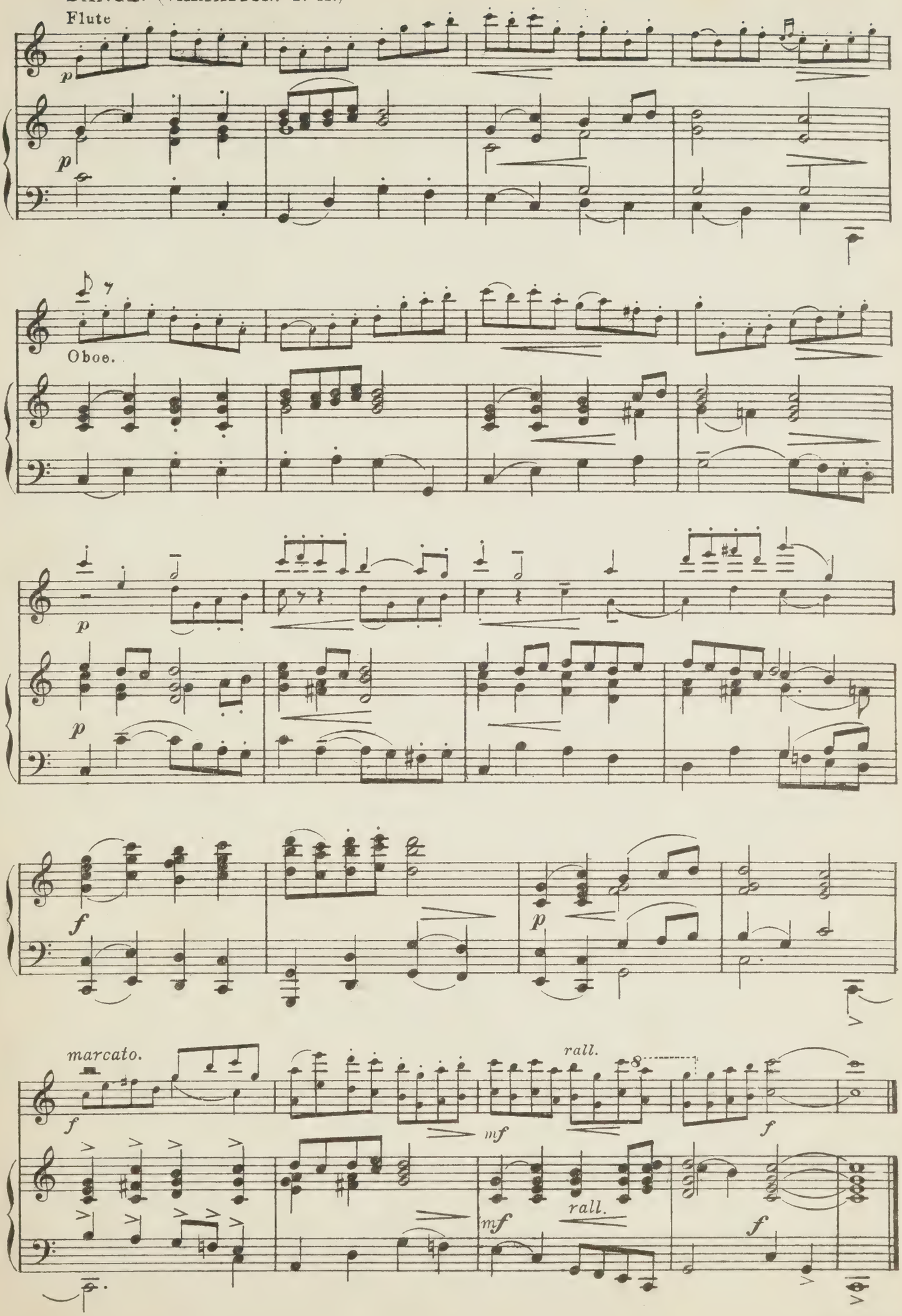
made for joys,..... Love is then our du - - - ty.
sport to - day,..... Ours is not to - mor - - - row.

f

made for joys,..... Love is then our du - - - ty.
sport to - day,..... Ours is not to - mor - - - row.

f *ritardando.*

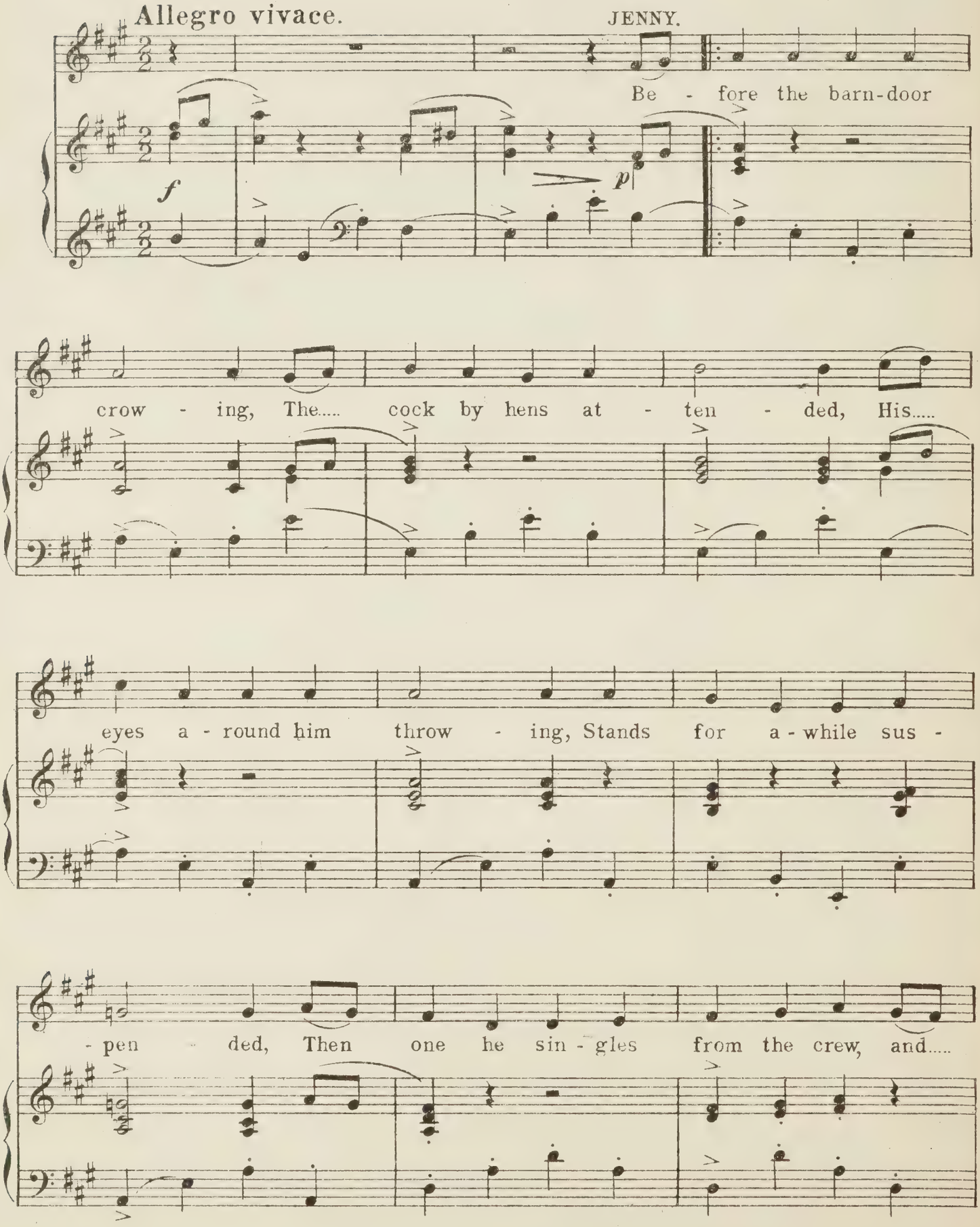
DANCE. (VARIATION. F. A.)



No. 24. Before the Barn-Door Crowing.

Jenny Diver and Ladies' Chorus.

Air.—"All in a Misty Morning."



cheers the hap - py hen; With "how d'you do?" and

f *p*

1. CHORUS. 2.

"how d'you do?" and "how d'you do?" a - gain. *f* Be - gain.

f

DANCE. (Variation F. A.)

legato.

più p

crescendo.

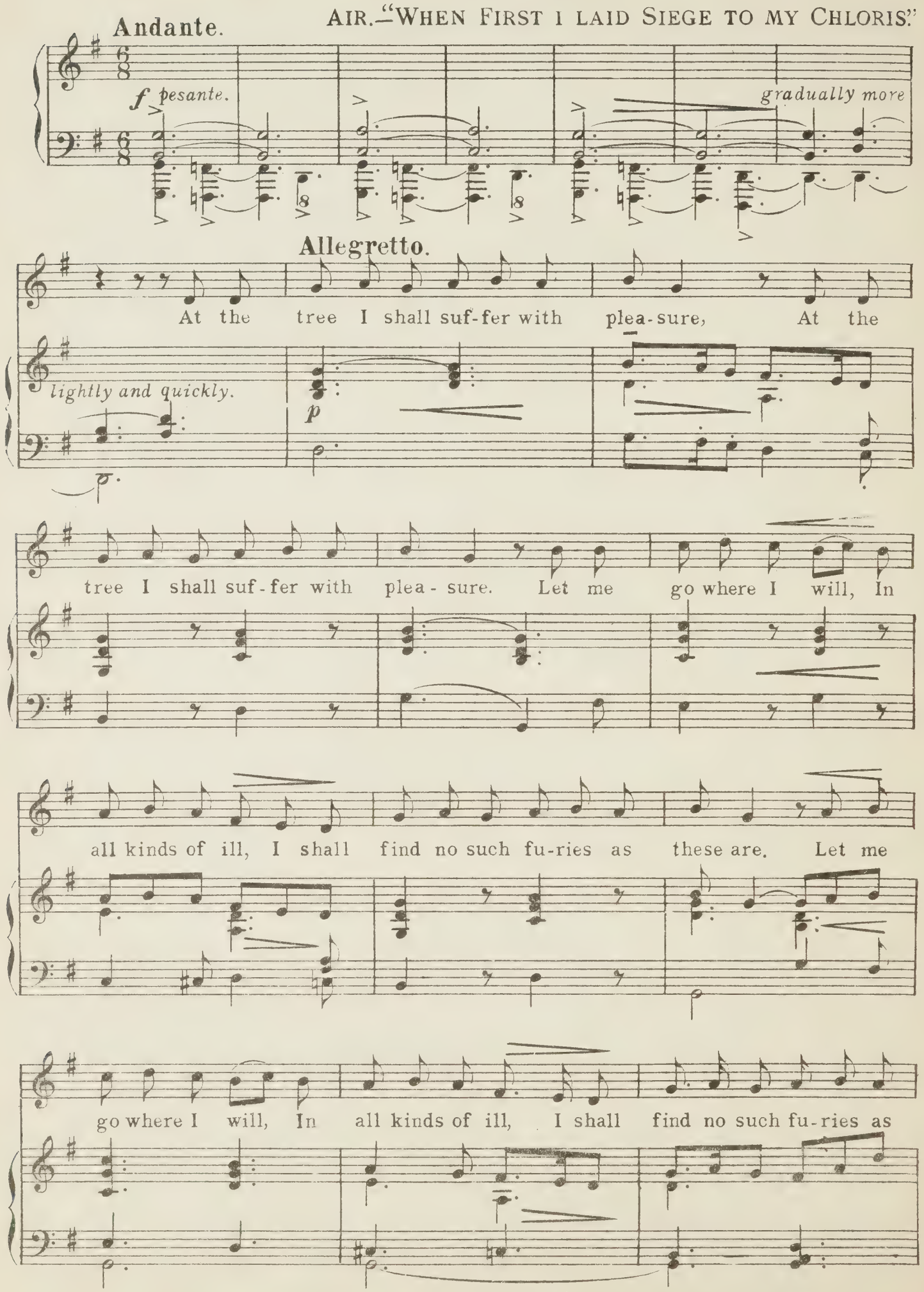
accelerando.

ff

No. 25. AT THE TREE I SHALL SUFFER.

Macheath.

AIR.—"WHEN FIRST I LAID SIEGE TO MY CHLORIS."



these are.

poco allargando.

mf

Andante.

f

p

Nº 26. INTERLUDE.

F. A.

Allegro vivace.

f

dim.

p

f

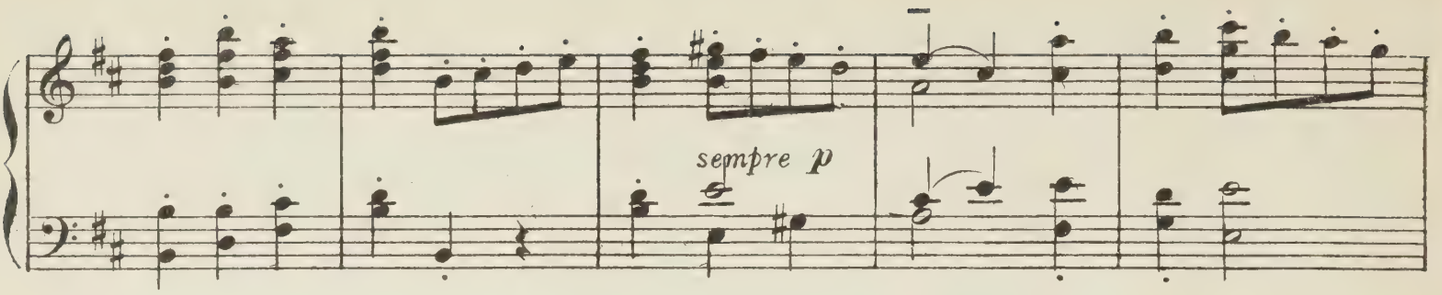
marc.

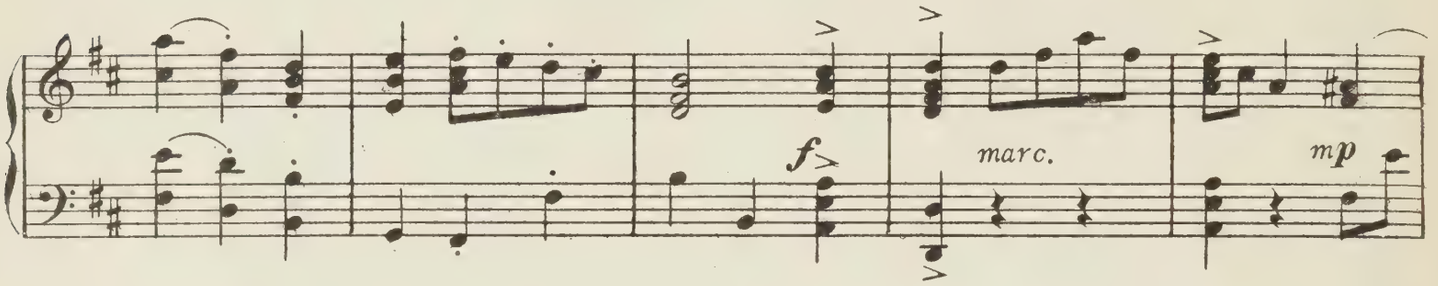
mp

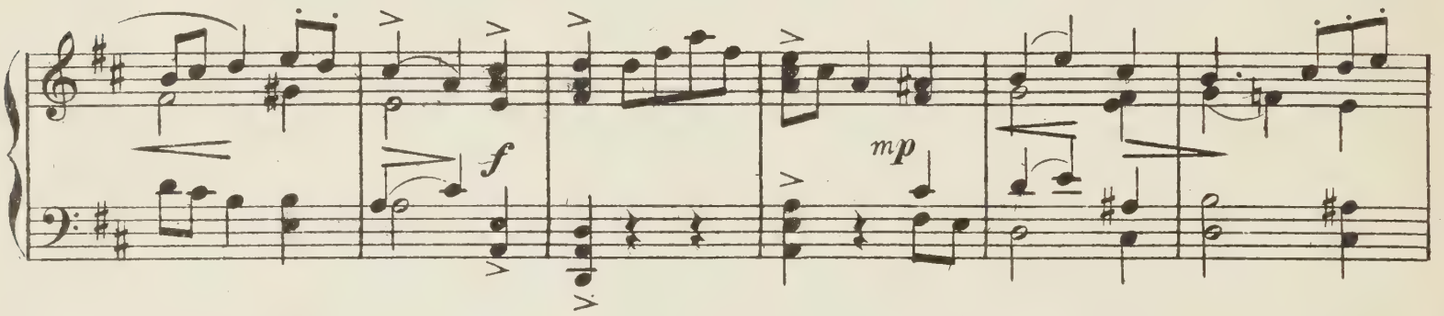
f

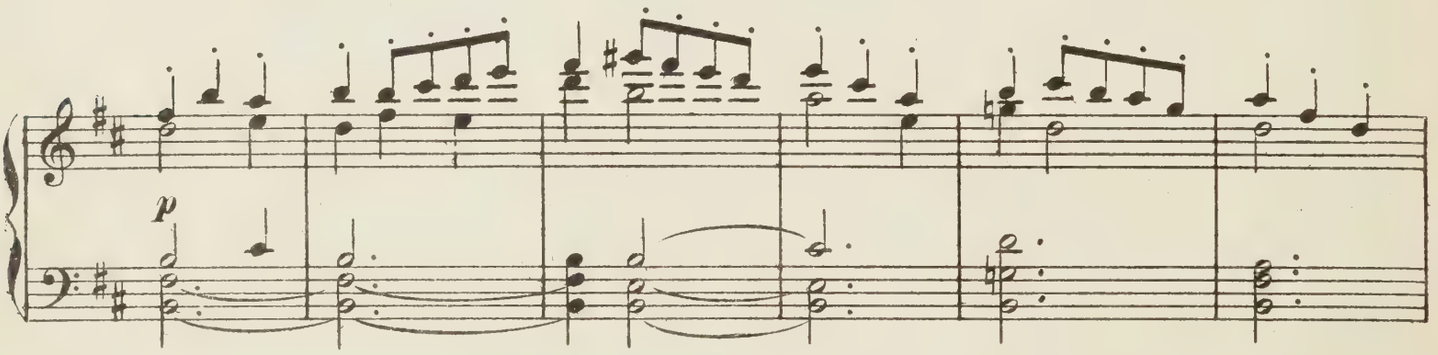
marc.

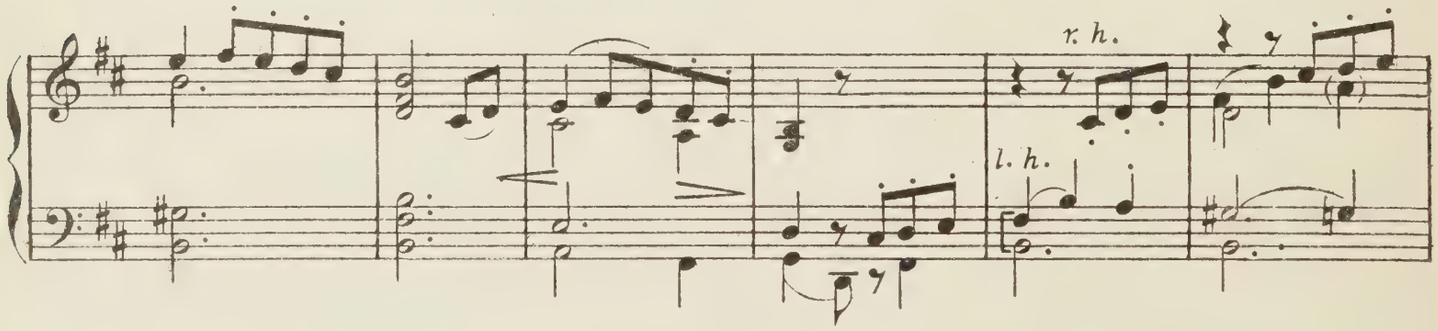
p

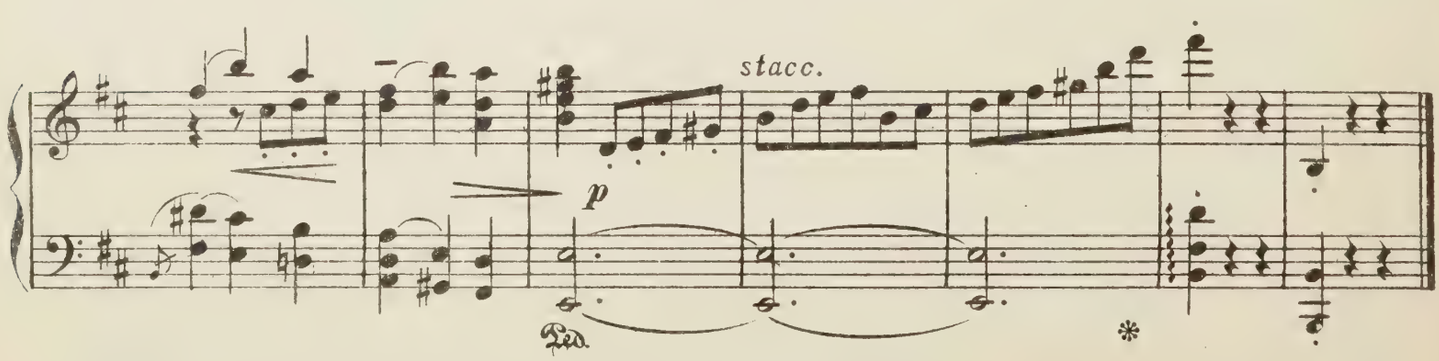

sempre p


f
marc.
mp


f
mp

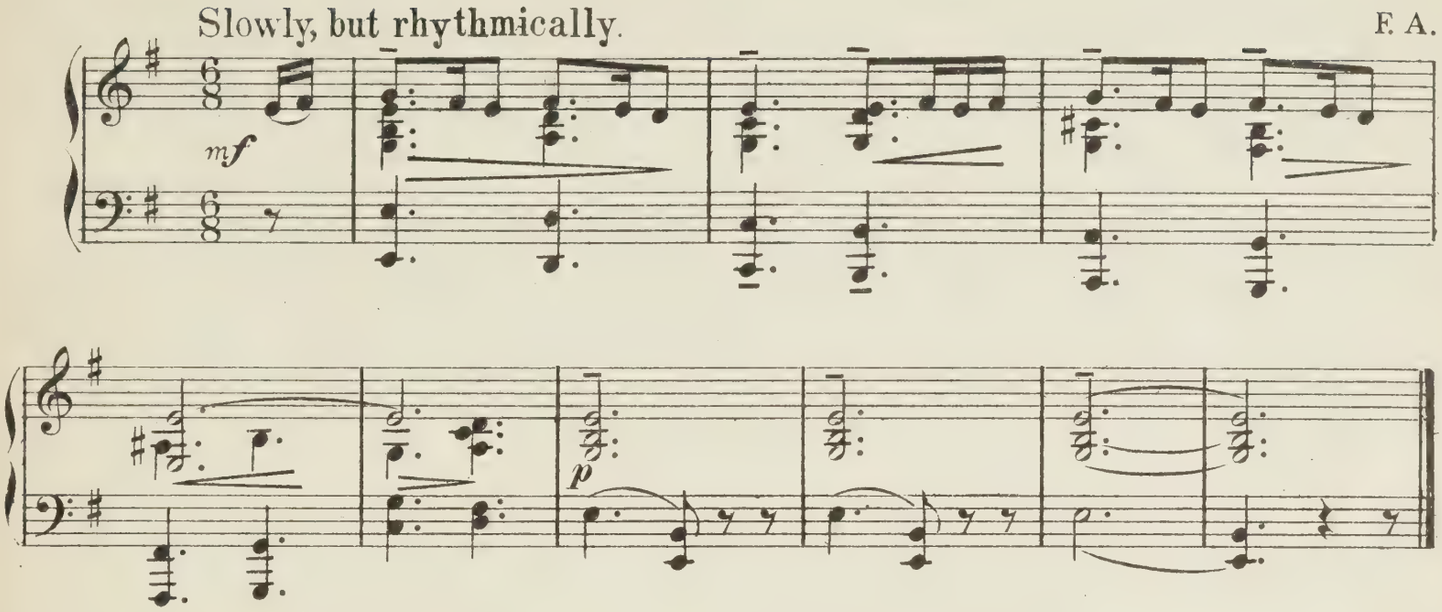

p


r. h.
l. h.


stacc.
p
Ped.
*

SCENE II.

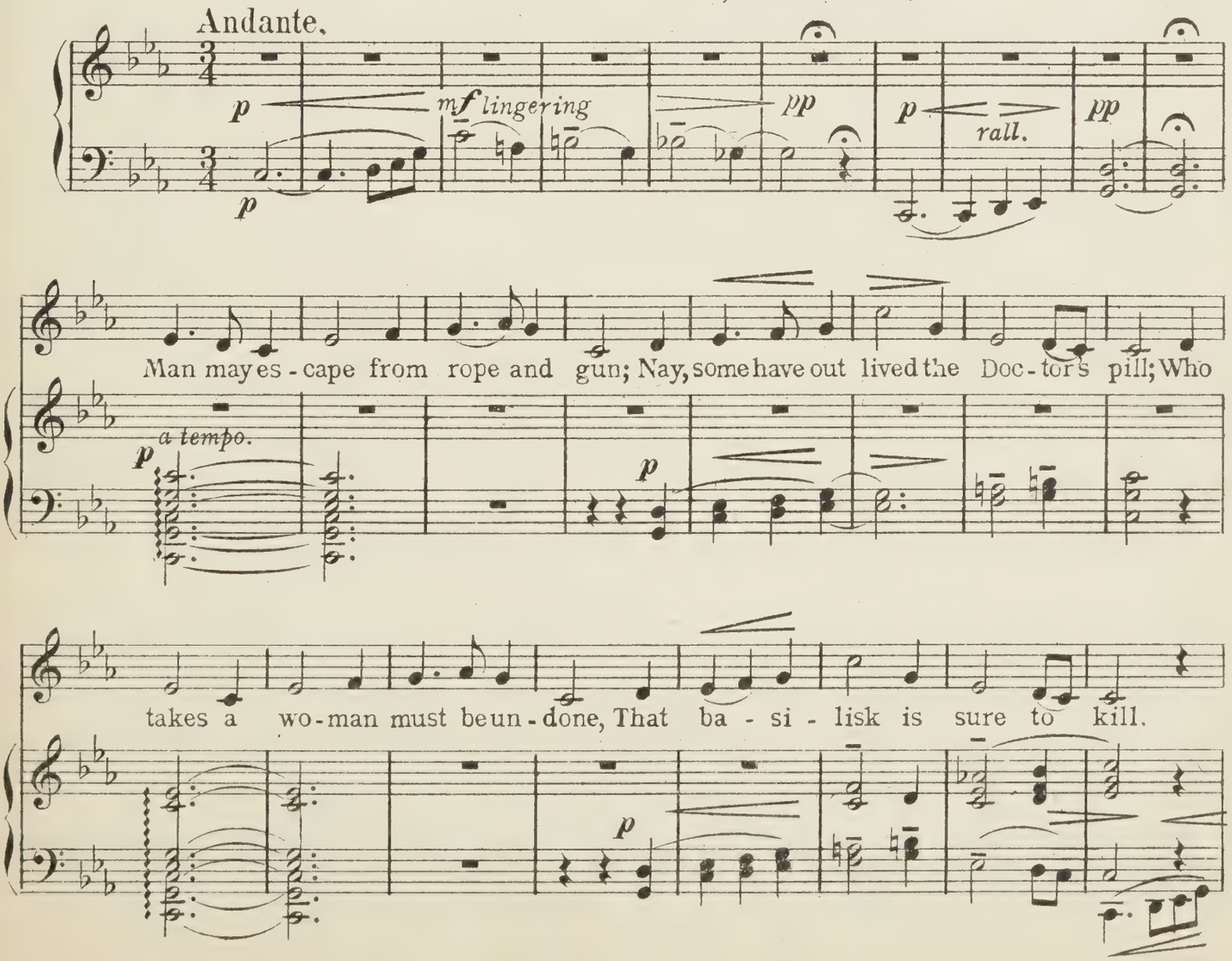
No 27. NEWGATE PRISON.



No 28. MAN MAY ESCAPE FROM ROPE AND GUN.

Macheath.

AIR—"COURTIERS, COURTIERS, THINK IT NO HARM."



mf lingering. *rall.* *pp* *pp*

a tempo. *poco animato.* *ten.*

The fly that sips trea - cle is lost in the sweets, So

a tempo. poco animato. *p*

slower.

he that tastes wo - man, wo - man, wo - man, He that tastes

espress

rall. Tempo I.

wo - man, ru - in..... meets.

lingering.

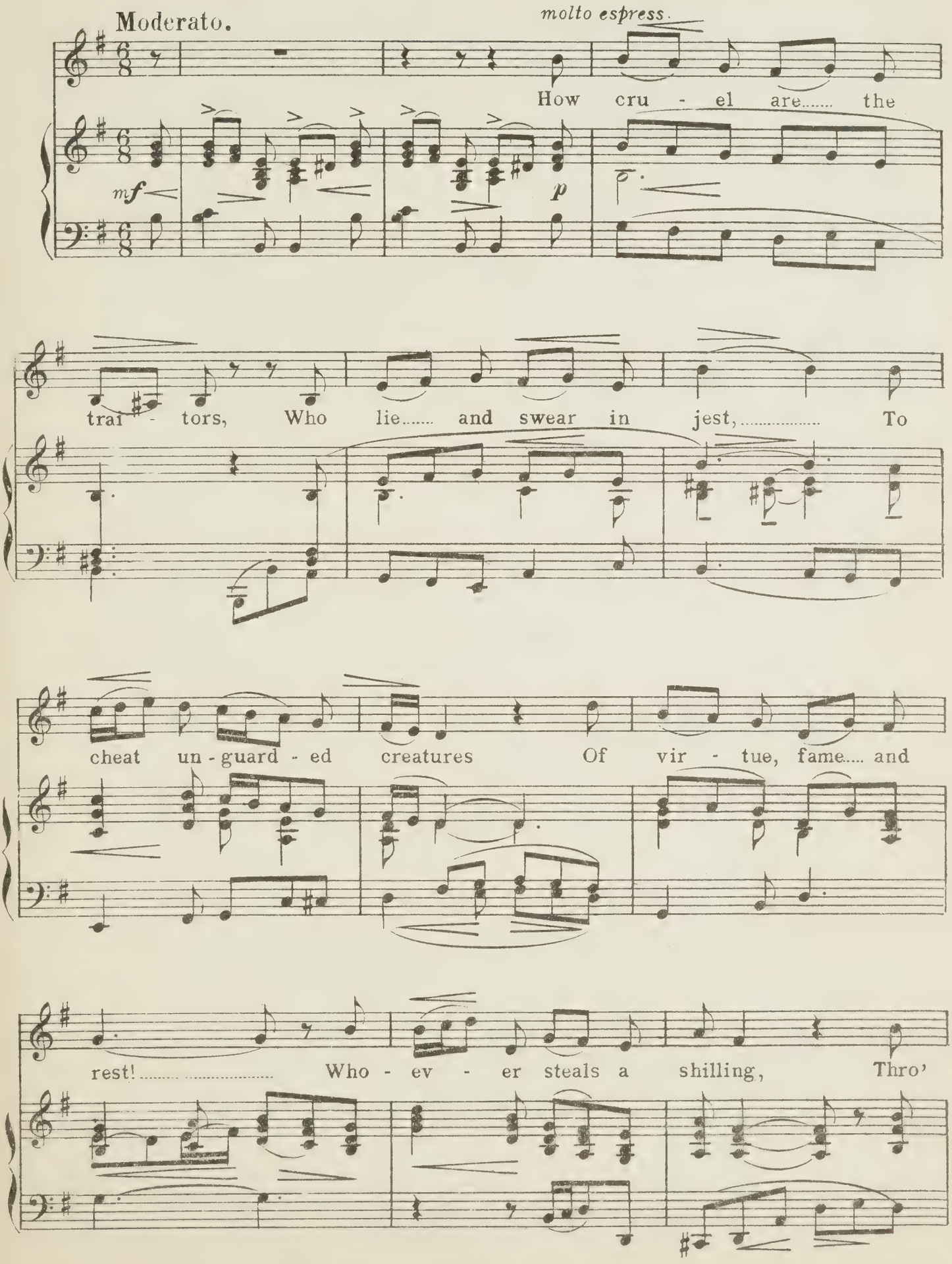
rall. *pp* *mf*

pp *pp* *rall.* *pp* *pp*

No. 29. How Cruel are the Traitors.

Lucy.

Air.—"'Twas when the Sea was Roaring."



passionately.

shame the guilt con - ceals: ..... In love, the perjured vil - lain With

rall. molto. *a tempo.*

boasts the theft re - veals.....

rall. molto. *a tempo.* *f* *rall.* *p*

No 30. THE FIRST TIME AT THE LOOKING-GLASS.

Macheath.

AIR.—"THE SUN HAD LOOS'D HIS WEARY TEAMS."

Allegro.

The

poco *f* *dim.* *p*

first time at..... the look - ing glass the mo - ther sets her daugh - ter, The

im - age strikes the smi-ling lass with self-love ev-er af - ter, Each

time she looks, she, fon - der grown, Thinks ev-'ry charm grows stronger. But a-

non legato.

Ped. * Ped. *

rall. poco a poco.

- las vain maid, all eyes but your own Can see you are not young - er.....

f rall. poco a poco.

a tempo.

p *accel.* *mf* *rit.* *a tempo.* *p.*

No 31. When You Censure the Age.

Duet.—Peachum and Lockit.

Air.—"How happy are we."

Allegro moderato.

Deliberately, but rhythmically.

LOCKIT.

When you cen-sure the age, be

f

PEACHUM.

Lest the cour - tiers offend-ed should be,

cau-tious and sage, If you

Each cries—"that was levell'd at

mention vice or bribe, Tis so pat to all the tribe,

f

me!" When you cen-sure the age, be cau-tious and sage, Lest the

f

When you cen-sure the age, be cau-tious and sage, Lest the

mf

courtiers offend-ed should be, If you mention vice or bribe, 'tis so

courtiers of-fend-ed should be, If you mention vice or

pat to all the tribe, Each cries "that was levell'd at me."

bribe, 'tis so pat to all the tribe Each cries "that was levell'd at me."

DANCE. (F. A.)

f

marcato.

p

f

No. 32. Is Then His Fate Decreed?

Lucy.

Air.—"Of a Noble Race was Shenkin."

Allegro moderato.

Is then his..... fate.... de - - cree'd Sir? Is then his fate de - cree'd?

Such a man can I think of quit-ting?

When first we met so moves me yet, Oh, see how my heart is splitting! Oh, see how my heart is split - ting!

No. 33. You'll Think Ere Many Days Ensue.

Lockit.

Moderato.

AIR.—"How should I your true love know?"

You'll think ere ma-ny days en-sue, This sen-tence not se-vere;

I hang your hus-band, child, 'tis true, But with him hang your care. Twang dang

(added, F. A.)

dil-lo dee, Der-ry der-ry i - do, a-do, i-do, Derry, derry i - do, a-do dee.

No. 34. Thus When the Swallow.

Polly.

AIR.—"All in the Downs."

Moderato.

espr.

Thus when the swal - low seek - ing...

prey, With - in the sash is closely pent, His

con - sort, with be - moan - ing lay, With - out,..... sits pi - ning

for the e - vent. Her chatt'ring lov - ers all a round her

p

skim, She heeds them not, poor bird, her soul's with him.

mf *dim.*

Her chatt'ring lov - ers all..... a - round her skim,

pp

pp *rall.*

She heeds them not,..... poor bird, Her soul's with him.

pp *rall.*

No. 35. How Happy could I be with Either.

Macheath.

Air.—"Have you Heard of a Frolicsome Ditty?"

Moderato.

How hap-py could I be with eith-er, Were t'o-ther dear charm-er a-way! But while you thus tease me to-geth-er, To neither a word will I say; But Tol-de-rol lol-de-rol lad-dy, Tol lol-de-rol lol-de-rol lay, Tol..... Tol-de-rol, lol-de-rol lad-dy, Tol lol-de-rol, lol-de-rol lay. Tol- - lol-de-rol, lol-de-rol lay.

No. 36. I'M BUBBLED, I'M TROUBLED.

Duet.– Polly and Lucy.

AIR.–"IRISH TROT."

Vivace.

poco *f*

I'm bubbled, oh! how I am troubled,

I'm bubbled, bam-

p

My dis - tress-es are doubled. I'm bubbled,

-boozled and bit. I'm bubbled, Oh!

bamboozled and bit. When you come to the tree should the

how I am troubled, My distresses are doubled.

hangman re - fuse, These fingers with pleasure could fas - ten the noose.

When you

1

I'm

come to the tree should the hangman refuse, These fingers with pleasure could fasten the noose.

2

My fin-gers with pleasure, My

2

fas-ten the noose. My fin-gers with pleasure, My

f

f

fingers with pleasure could fas - ten the noose.

fingers with pleasure could fas - ten the noose.

f

No. 37. Cease your Funning.

Polly.

Original Air?

Allegretto.

Easily and gracefully.

p

Cease your funning; Force or cunning

p

Nev - er shall my heart tre - pan. All these sal - lies

Are but mal - ice To se - duce..... my con - stant man.

Note. In performance, this air is sung in the key of A.

2nd time. pp

'Tis most cer-tain, By their flirt-ing Wo - men oft..... have

pochettino rall.
2nd. time cresc.

1st. & 2nd time cresc.

en - vy shown. Pleas'd to ru - in Oth - ers woo - ing,

espr.

pochettino rall.
2nd. time cresc.

1st. & 2nd time cresc.

1 2 rall.

ne - ver hap - py in..... their own. ne ver hap - py

rall.

a tempo.

in their own.

a tempo.

rall. p

No 38. Why how now Madam Flirt?

Duet – Polly and Lucy.

Air.—"Good Morrow, Gossip Joan."

Allegro.

LUCY.

Why how now, Ma-dam Flirt? If you thus must chatter, And are for fling-ing dirt, Let's see who best can spat - - ter, Ma - dam

POLLY.

Why how now sau-cy jade? Sure

Flirt!

(To MACHEATH.)

..... the wench is tip-sy! How can you see me made.....

..... The scoff of such a gip - - sy?

(To LUCY.)

sau - cy jade!

f *ff*

No 39. Ensemble:- No Power on Earth.

Polly, Lucy, Peachum and Lockit.

Air – "Irish Howl".

Andante.

POLLY.

No

p

semplice.

pow'r on earth can e'er di-vide The knot that sa - cred love hath tied. When

pp *semplice.*

commodo.

poco rit.

pa - rents draw a-gainst our mind, The true love's knot they fas - ter bind.

poco rit.

a tempo.

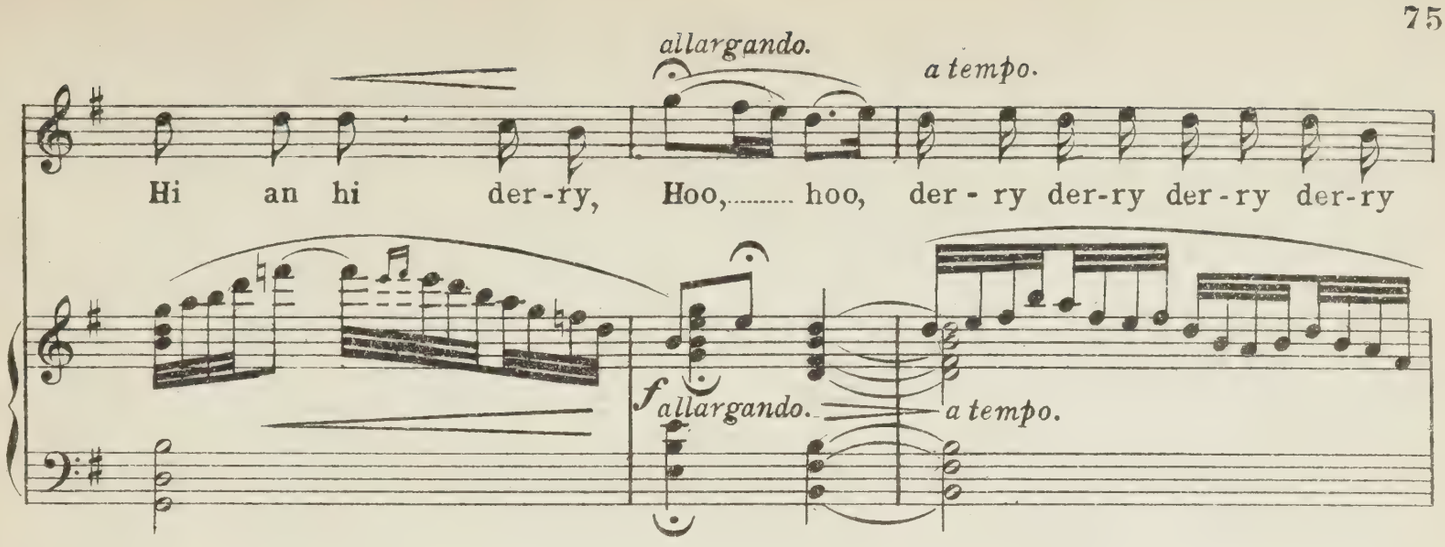
Ho ho rah in am - bo - rah,..... Ho an ho der - ry,

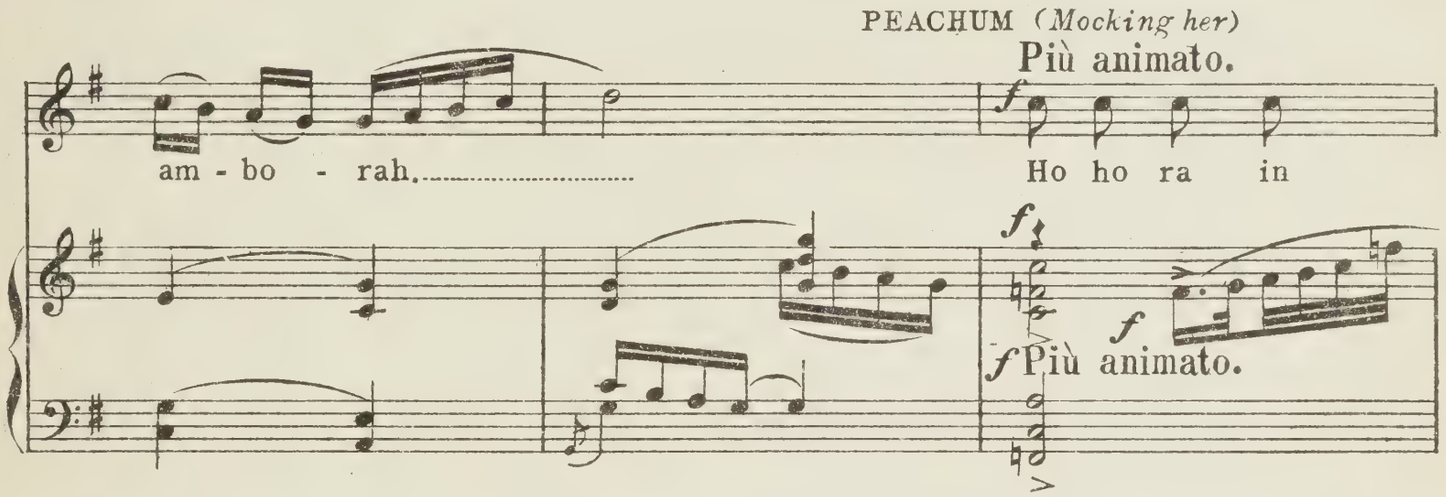
piu f

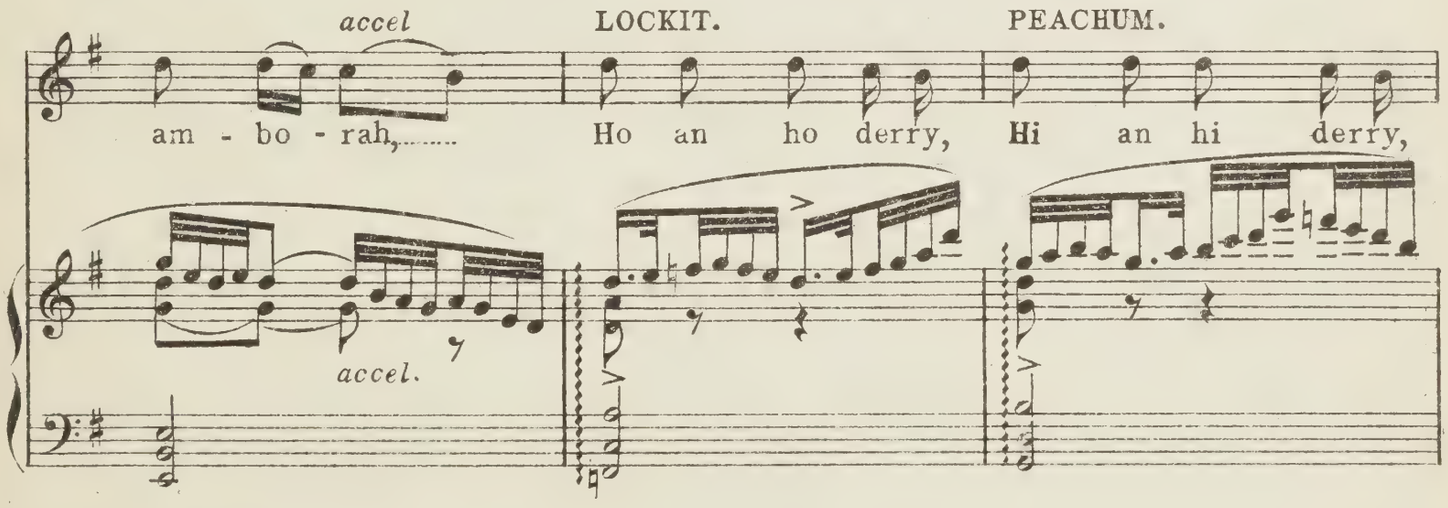
(sobbing)

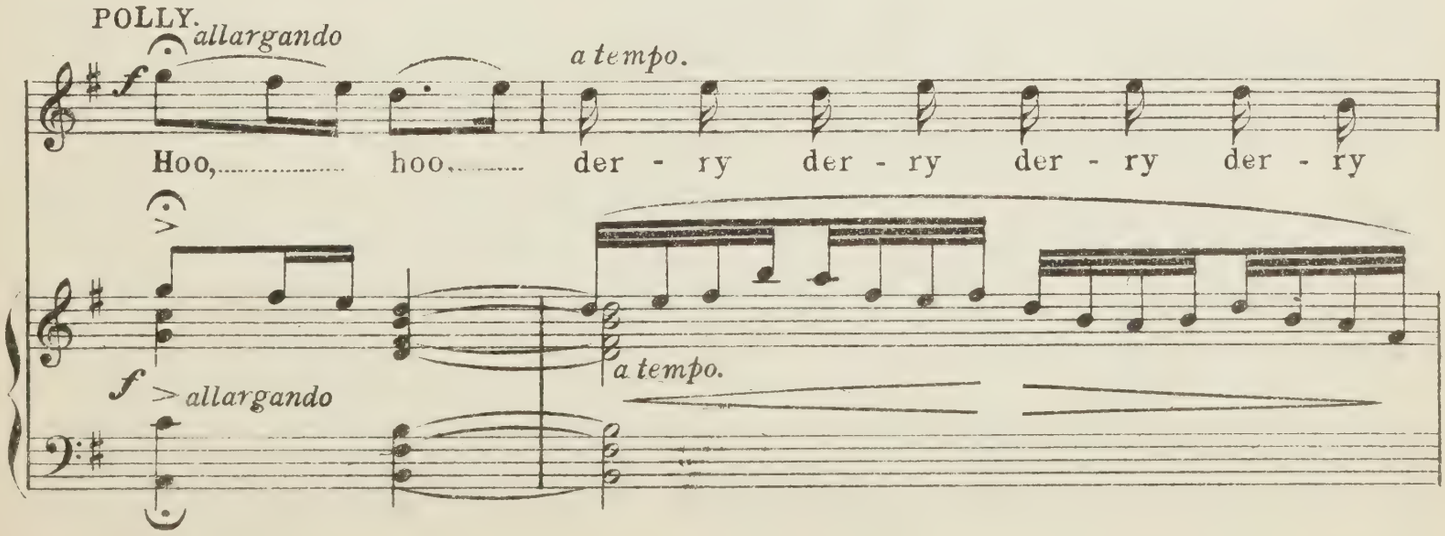
a tempo.

piu f


allargando.
a tempo.
Hi an hi der-ry, Hoo,..... hoo, der-ry der-ry der-ry der-ry
f allargando.
a tempo.


PEACHUM (Mocking her)
Più animato.
am-bo-rah,.....
Ho ho ra in
f
f Più animato.


accel
LOCKIT.
PEACHUM.
am-bo-rah,.....
Ho an ho derry,
Hi an hi derry,
accel.


POLLY.
allargando
a tempo.
f
Hoo,..... hoo,..... der-ry der-ry der-ry der-ry
f allargando
a tempo.

POLLY.

accelerando to end.

am - bo - rah.....

Hoo,.....

LUCY.

f

Derry derry derry derry am..... bo..... rah.....

PEACHUM.

f

cresc.

derry derry derry derry am..... bo..... rah,.....

LOCKIT.

f

derry derry derry derry

accelerando to end.

cresc.

hoo,..... hoo,..... hoo.....

bursts into tears.

Hoo,..... hoo,..... hoo.....

bursts into tears.

..... am - bo - rah.....

shouts — Hoo!

am - bo - rah,..... am - bo - rah.....

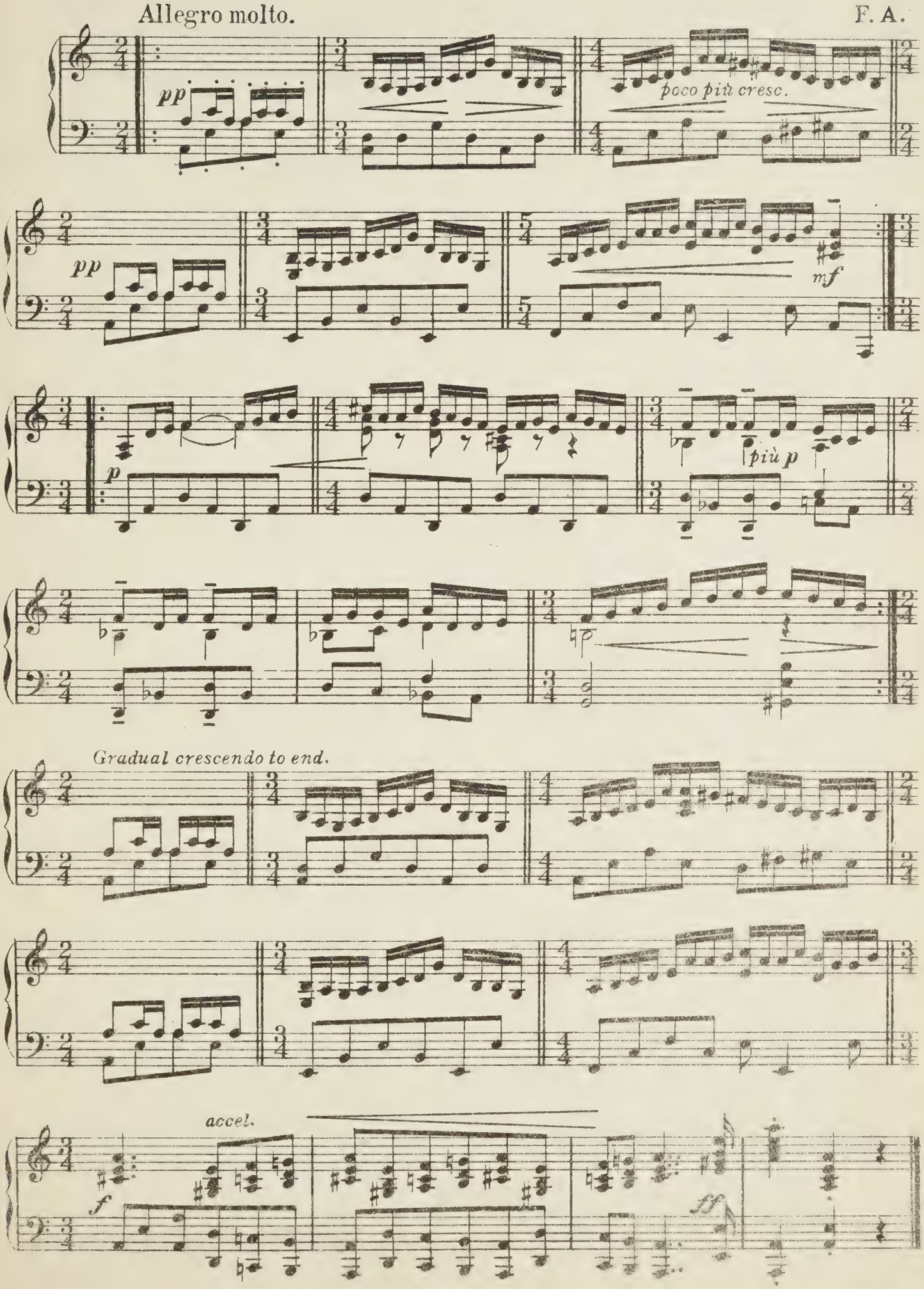
shouts — Hoo!

Allegro molto.

cresc.

Nº 40. MELODRAMA.

The escape of Macheath.



ACT. III. SCENE I.

No. 41. A STREET.

AIR.–"CHESHIRE ROUNDS."

With a gay rhythm, not too fast.

p *mf* *f*

p *f* *marcato.*

mf

p *p* *pp* *ppp*

No. 42. IN THE DAYS OF MY YOUTH.

Trio—Diana Trapes, Peachum & Lockit.

AIR.–"A SHEPHERD KEPT SHEEP," &c.

Moderato.

DIANA.

In the

The

f

ALL.

days of my youth I could bill like a dove,
life of all mor-tals in kiss-ing should pass,
Fal lal lal lal lal

PEACHUM. LOCKIT.

lal de riddle laddy. In the days of my youth I could bill like a dove, Like a
The life of all mor-tals in kiss-ing should pass, Lip to

spar-row at all times was rea-dy for love.
lip while you're young, then the lip to the glass.

ALL.

Fal de riddle lad-dy,

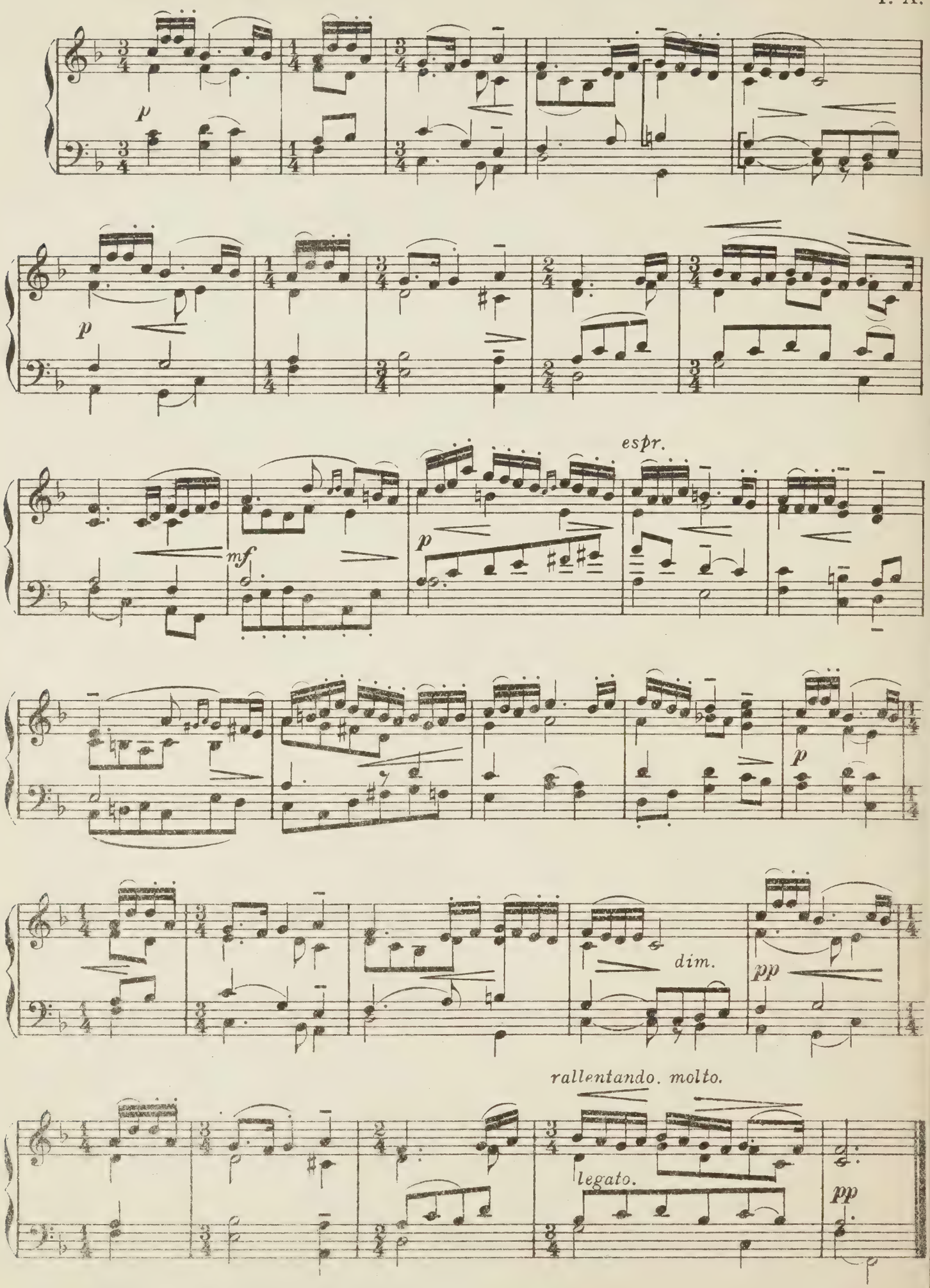
Fal de rid-dle lad-dy, Fal lal lal lal lal lal lal lal lad-dy.

Fal de riddle laddy, Fal de riddle laddy, Fal lal lal lal lal lal lal lal lad-dy.

No 43. Interlude.- Molly Brazen.

Allegretto grazioso.

F. A.



No. 44. A CURSE ATTENDS THAT WOMAN'S LOVE.

Duet.— Polly and Lucy.

Allegretto. AIR.—"O BESSIE BELL."

POLLY.

smoothly. A curse at - tends that

p

LUCY.

wo-man's love, Who al - ways would be pleas - ing The pert-ness of..... the

POLLY.

2nd. time pp

bill-ing dove, Like tick-ling is..... but teas - ing What then in love can

2nd. time pp

p

POLLY.

poco più animato.

mf both times.

LUCY.

wo - man do; If..... we.. grow fond they shun us. And when we fly... them

1. LUCY. *poco più sost.* *pp* POLLY.

they.. pur - sue:... But leave us when they've won us. What

2.

rall. a tempo.

they..... pur - sue..... and leave us when they've won us.....

a tempo.

and leave us when they've won us.....

mf rall. a tempo.

p rall. pp

Ped. *

Nº 45. COME, SWEET LASS.

Lucy.

AIR.—"COME, SWEET LASS."

Allegro Moderato.

Come, sweet lass, Let's ba-nish sor-row

p p

till to mor-row, Come, sweet lass, Lets take a chirping glass.

Wine can clear The va-poursof des - pair And

mf

make us light as air; Then drink and ba - nish care.

2nd time rall molto.

mf

D.S. without repeat.

No. 46. HITHER, DEAR HUSBAND.

Duet— Polly and Lucy.

AIR—"THE LAST TIME I WENT O'ER THE MOOR."

Moderato espressivo.

POLLY.

a tempo.

Hi - ther, dear hus - band,

p

poco rit.

a tempo

Turn your eyes. LUCY. Think

Be - stow one glance to cheer..... me.

with that look, thy Pol - ly..... dies,

O..... shun me..... not..... but.....

'Tis Pol - ly sues. Is

hear..... me. 'Tis Lu - cy speaks.

più f

thus true love re - qui - ted? Mine too breaks. Must

My heart is burst-ing. Must

rall.

I,..... must I..... be..... slight - ed?

a tempo.

I,..... must I..... be..... slight - ed?

lingering to the end.
a tempo
molto espr.

pp

f

rall.

No. 47. WHICH WAY SHALL I TURN ME?

Macheath.

AIR—"TOM TINKER'S MY TRUE LOVE."

Quasi Allegretto — poco rit. — a tempo rhythmically. — Allegro Moderato.

Which way shall I turn me—how can I de-

p hesitatingly — poco rit. — a tempo *p* rhythmically.

-cide? Wives, the day of our death, are as fond as a bride. One wife is too

much for most husbands to hear, But two at a time there's no mor-tal can

bear. This way, and that way, and which way I will, What would

cresc.

2nd time *f* — *p* — cresc.

com - fort the one, t'o - ther wife would take ill. ill.

1. 2.

No. 48. THE CHARGE IS PREPARED.

Macheath

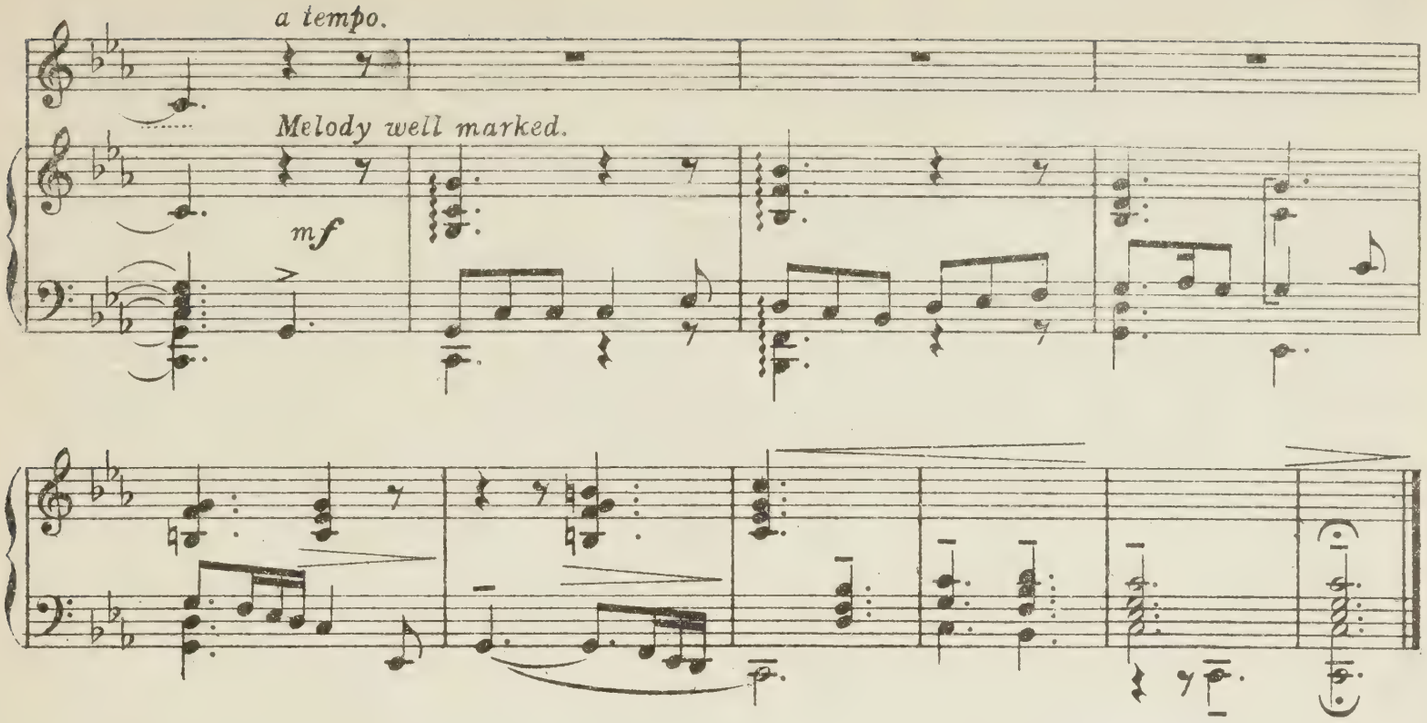
AIR—"BONNY DUNDEE."

Moderato.

The charge is prepared; the lawyers are met, the judg-es all rang'd A ter - ri-ble show! I go un-dis-may'd,— for death is a debt, A debt on de-mand.— So take.....what I owe. Then farewell my love-dear charmers, a-dieu. Con - ten-ted I die—'tis the bet - ter for you. Here ends all dis-pute the rest of our lives, For this way at once I please all my wives.....

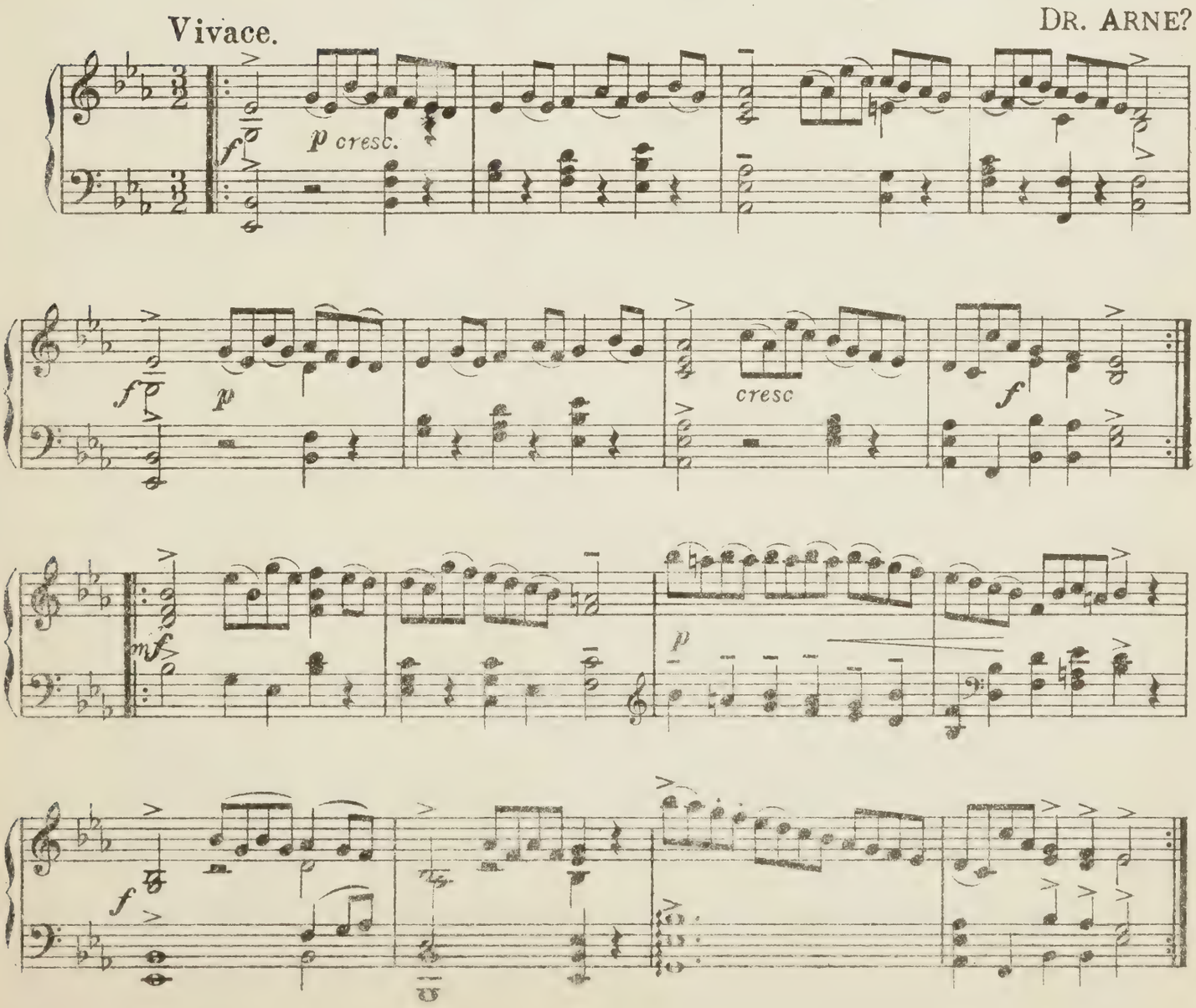
f *p* *p* *p*

rall. *rall*



No. 49. HORNPIPE.

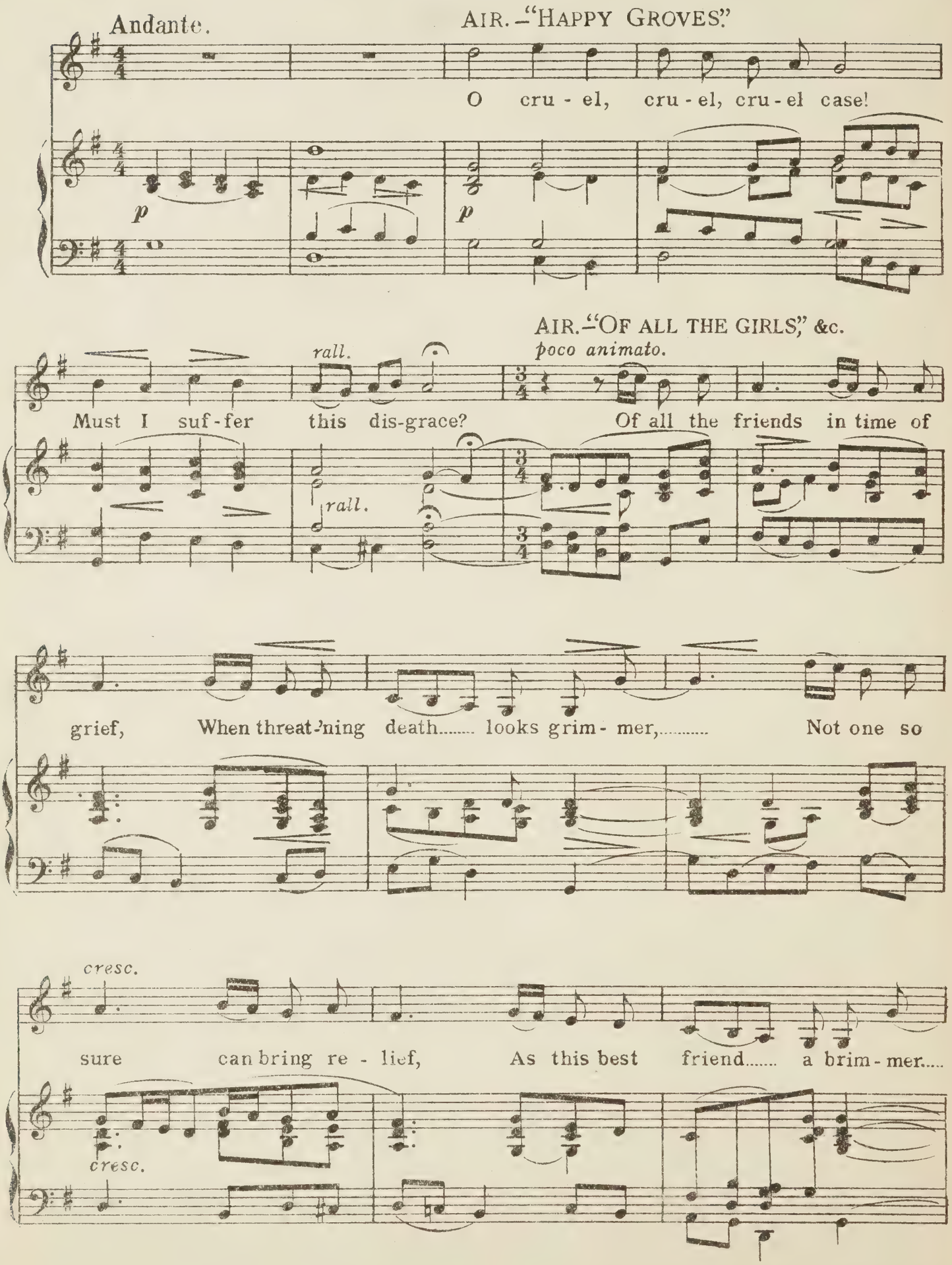
Dance of prisoners in chains.



SCENE III.

No. 50. THE CONDEMNED HOLD.

Macheath.



AIR.–"DID YOU EVER HEAR OF A GALLANT SAILOR?"

(drinks.) slightly slower.

..... But can I leave..... my pret-ty hus - sies, with-out one

pp

AIR.–WHY ARE MINE EYES STILL FLOWING?

poco animato.

tear, or ten-der sigh? Their eyes, their lips, their bus - -

rall.

- ses, re-call my..... love,..... Ah must.... I die!

espr.

rall.

pp

No 51. WOULD I MIGHT BE HANG'D.

Trio.– Polly, Lucy and Macheath

AIR.–"ALL YOU THAT MUST TAKE A LEAP."

Andante serioso. POLLY. espr.

più f

Would I might be hang'd! To be

Andante serioso. LUCY. And I would so too!

poco p

f

p

POLLY.

hang'd with you.....

LUCY.

My dear, with you.

MACHEATH.

O leave me to thought! I

p

LUCY. *poco*

No

fear! I doubt! I..... trem-ble! I droop! see my cour-age is out!

poco

POLLY. *gradually back to Tempo I.*

animato.

No to-ken of love?..... Fare-

to-ken of Love?

A - dieu!

p

see my courage is out

animato.

gradually back to Tempo I.

p

-well! A - dieu!

No to-ken of..... love? Fare-well!

But hark! I

Bell in F.

2nd. time pp and unaccompanied until last chord

No to-ken of..... love, A - dieu! Fare-

No to-ken of..... love, A - dieu! Fare-

hear..... the toll of the bell! No to-ken of..... love, A - dieu! Fare-

Bell.

-well! But hark! I hear..... the toll of the bell. No toll of the bell.

-well! But hark! I hear..... the toll of the bell. No toll of the bell.

-well! But hark! I hear the toll of the bell. No toll of the bell.

molto rit.

Bell. Bell. Bell.

No 52. Thus I Stand Like the Turk.

Finale.– Macheath and Chorus.

AIR.–"Lumps of Pudding".

Allegro moderato.

f

Thus I stand like the Turk, with his dox-ies a-round; From all sides their glances his pas-sion confound; For black, brown and fair, his in-con-stan-cy burns, And the dif-fer-ent beauties sub-due him by turns. Each calls forth her charms to pro-voke his de-sires; Tho' wil-ling to all, with but one he re-tires. But think of this maxim and put off your sorrow, The wretch of to-day may be

hap - py to mor- row.

Each calls forth her charms and pro-vokes his de - sires, Tho'

f

Each calls forth her charms and pro-vokes his de - sires, Tho'

f

will-ing to all with but one he re - tires. But think of this max-im and

will - ing to all with but one he re - tires. But think of this max-im and

may be

put off all sor-row, The wretch of to day may be hap-py to-mor-row. Each

put off all sor- row, The wretch of to day may be hap-py to-mor- row. Each

ALL THE PRINCIPALS.

Slightly faster.

Ah

f

Ah

calls forth her charms and pro - vokes his de - sires, Tho'

calls forth her charms and pro - vokes his de - sires, Tho'

Slightly faster.

simile.

Ah Ah

Ah Ah

will-ing to all with but one he re - tires. But think of this max-im and

will-ing to all with but one he re - tires. But think of this max-im and

Ah

Ah

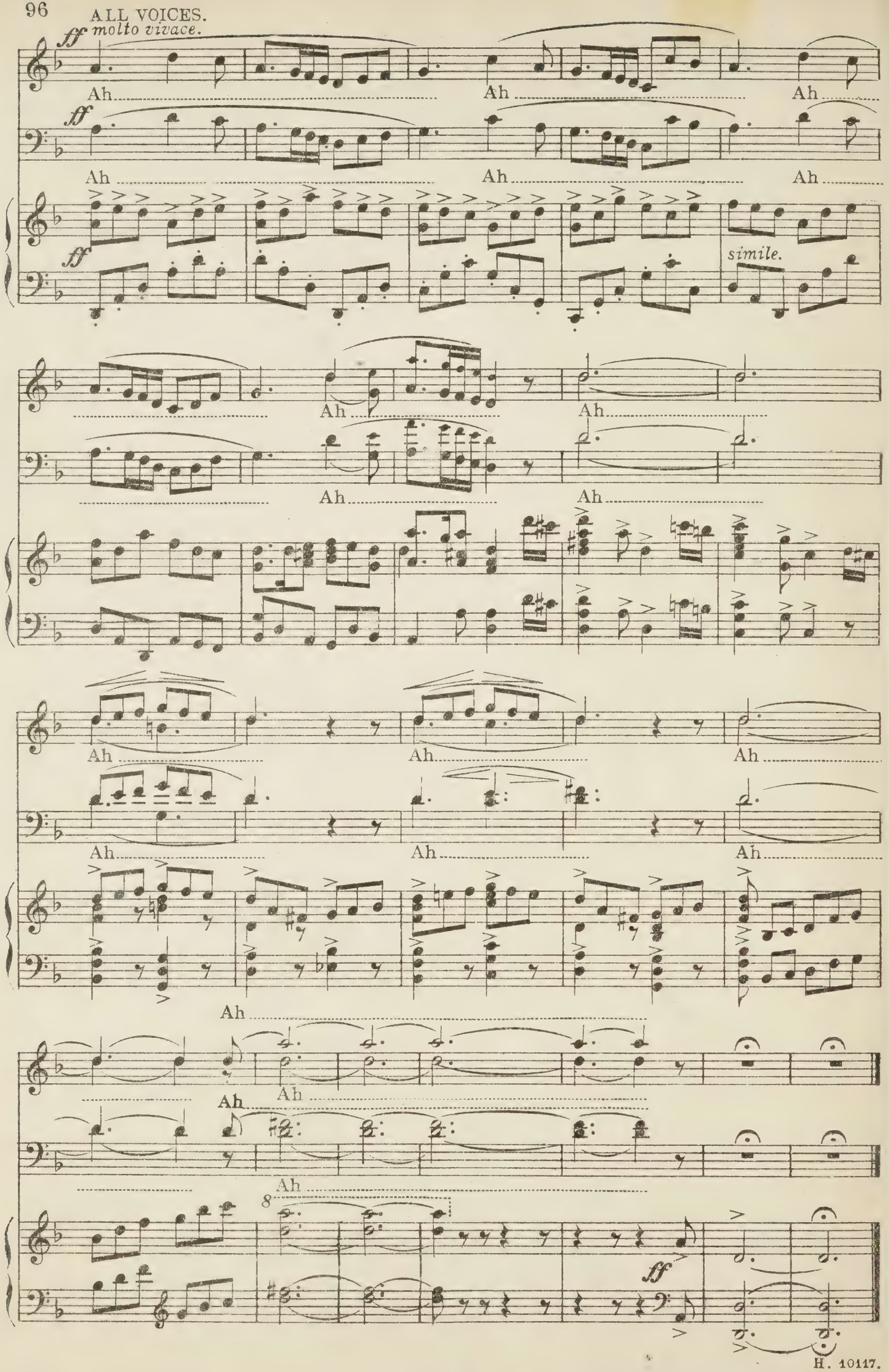
put off all sor-row, the wretch of to-day may be hap-py may be hap-py to-mor-row.

put off all sor-row, the wretch of to-day may be hap-py hap-py to-mor-row.

DANCE.

f Faster & faster.

ff


ALL VOICES.
ff molto vivace.
Ah
ff
simile.
8
ff

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1503
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Pepusch, John Christopher
[The beggar's opera.
Piano-vocal score. English]
The beggar's opera

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